

















The frontispiece is a proof of my Leigh Hunt book-plate by the late Sidney L. Smith, of Cambridge, Massachusetts. The portrait in the centre is from the unfinished one by Samuel Lawrence, prized by Hunt and his friends for its excellence. Hunt's love of books and flowers is evidenced in the top panel. The quotation, "I am a glutton of books," is taken from a letter in the collection written by Hunt to Mrs. S. C. Hull<sup>1</sup>

The frontispiece is a portrait of my dear friend Hunt facing left by the late artist J. Smith, at Cambridge, Massachusetts. The portrait in the center is from the unfinished one by Samuel L. Knapp, given by Hunt and his friends for his excellent Hunt's love of books and flowers is evidenced in the top panel. The bottom "I am a person of books," is taken from a letter of the collector written to Mr. C. H. Brown.

# MY LEIGH HUNT LIBRARY

COLLECTED AND DESCRIBED  
BY  
LUTHER A. BREWER

THE FIRST EDITIONS

WITH 100 ILLUSTRATIONS

PRIVATELY PRINTED  
CEDAR RAPIDS IOWA  
NINETEEN THIRTY-TWO



*One hundred twenty-five copies printed on all-rag paper*

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CEDAR RAPIDS IOWA U S A

*To*  
WALTER M. HILL  
MASTER OF BOOKS  
EVER TRUE FRIEND





## MR. BREWER'S COLLECTION OF LEIGH HUNT

In the spiritual and intellectual presence — and I am never very far from its influence — of the author of this beautiful work, I have little to say about Leigh Hunt. Everything on this subject, in this work, would best be left to Mr. Brewer. My obvious office is to indicate what the reader may not readily understand without gentle suggestions. Never did Fate favor me with a more pleasant opportunity to air some cherished ideas and some pet prejudices.

For forty years I have been overwhelmed by watching the process of the natural selection which is active in Western life and enlightenment. Leigh Hunt and his group collected and studied in Cedar Rapids, Iowa — what an assertion this is of the spirit of selection which moves in these days with mysterious certainty! In this Western land one never knows what will happen next. In London, yes, or in Exeter, or Edinburgh, it might seem quite natural to find a magnificent collection of books and manuscripts surrounding the life of Leigh Hunt and the electric emanation of his inspiration. But no rules of geographical preference or national limitation will now confine or limit the collector of books or the student of their contents. So the Mississippi Valley became the home of a great Hunt collection as readily as might any other region, and Luther Albertus Brewer became its inspired founder, its erudite owner, and its skilled custodian as naturally as Abraham Lincoln became a prophet to all the world. This natural selection is perfect in its operation. It attains what it sets out to do. But even after forty years of

constant witnessing of it, wonder still remains in my mind. In this Western land, somebody, seemingly predestined, always modestly steps forward and wins some kingdom for himself. Where, a handful of years ago, the so-called wilderness lay undisturbed, we share naturally and easily in the quondam limited privileges of touching the pulse of life and counting the beats by our own time-piece. So it seemingly happened that Luther Albertus Brewer became the bibliographic interpreter of Leigh Hunt, of his group and his influence. But there was a profound philosophy active in this process. It did not happen. Mr. Brewer's work implies a felicitous survival — or at least a rational act — of the fittest.

The ordinary person of general literary taste and interest will, at some period in his life, be attracted by Hunt's *Autobiography*, some of his poems, perhaps the essays collected in *Men, Women, and Books*, or he may hear of the Dickens Episode. If studious, he will dip into Hunt's *Letters* and discover that this poet sustained long continued relations with nearly every matador in the British literary arena from Lamb to Browning. It may strike the student with wonder that Hunt seems the mutual medium of contact in a large number of very interesting controversies, agreements, or literary episodes, — that somehow Leigh Hunt made decisive and important indications and movements. At any rate, scarcely a poet and hardly a literary man of the earlier Victorian era failed to come within Hunt's epistolary magnetism.

Such a general impression indeed remains in the world of letters. Sensitive and sympathetic students of literary history may acquire a sense of the suffering which Hunt, by means of his personal charm, converted into useful experience and indeed strength, but a few students may find that even a

casual acquaintance with the works of this poet shows that he differs from most of his contemporaries in one important trait: His mind and talent seem equally developed in many directions; and this, as we know, is an indication of character and power, however mild, unselfish, and generous the person elsewise may be.

Probably Mr. Brewer felt this attraction to Leigh Hunt when he began his study of this author. Many other book-lovers have been attracted by Hunt's attachment to books and have read with joy his eloquent support of the indefinable bibliophile philosophy. In 1920, Mr. Brewer, in his essay *The Delights of a Hobby* (*Nineteenth Yearbook* of the Bibliophile Society) proclaimed modestly: "I am now endeavoring to collect a complete set of first editions of Leigh Hunt."

The beginning of this endeavor was, however, even more modest.

A lover of good books since his early youth, and a modest buyer at Bangs's auctions, Mr. Brewer had passed through several stages of collecting. He had a feeling, or an eye, or a premonition, about some books of the kind that would induce him to select what others afterwards would discover for themselves with delight. He had read extensively in the works of great authors of all ages; he had developed for himself a philosophy of book selection. Like a true bibliophile, he had shaped his life as a voyage of discovery. His house, as it grew in time and space, became filled with the things which, in the joint opinion of Elinore Taylor Brewer and himself, confirmed this philosophy: good literature in first editions and satisfactory copies, fine examples of printing, association books, some few of the little Western books, and much else. Then, during the energetic auction period after the close of the World War, he made up his mind to acquire some of Leigh Hunt's books, the principal ones, and perhaps some

few manuscripts and letters. The result was that Walter M. Hill waded into the Buxton Forman sale and brought away what his friend Brewer considered a very respectable presentation of Leigh Hunt's activities, at a very moderate price. The price had to be moderate, because Brewer had not profited by the War and merely aimed to satisfy his wish to see what he might make of Hunt, if he tried. He then had few or no competitors, and even after the above-mentioned confession relative to a complete collection, the field did not become crowded.

And why Leigh Hunt? "I imagine," says Mr. Brewer, "it was partly because of a sympathetic feeling I possess for a fellow-lover of books, and then the realization that perhaps I could do fairly well at it. . ." He argues that in the case of Shelley, Lamb, Keats, or Byron, he would face inordinate temptation as well as an extraordinary financial investment. "Then, too," he continues, "mine has been the lot desired by that ancient who stated that he was neither too rich nor too poor, and was glad that it had not been his fate to have his money run him."

The advent of Leigh Hunt in the life of the Brewers indicated the beginning of an activity which has been followed by their friends with pleasure and great edification. Almost since the beginning of the present century, Mr. Brewer has issued every Christmas-time some dainty piece of printing, some suitable essay, or story, by some great author dear and familiar to him. The Torch Press having been developed on his initiative with care, energy, and great skill, served him admirably for the purpose of exemplifying the classical practice of Jean Grolier, who, as everybody knows, marked all the famous and beautiful books in his library with the legend *Joanni Grolierii et Amicorum*. By no one, at least in

America, has the spirit of Grolier been inherited, and as well emulated, as by Mr. Brewer. With the Hunt collection growing in his hands, he utilized his Christmas books as the vehicle of his desire to share with his friends, and with all friends of good literature, his delight in the discoveries of Huntiana which fell to his share.

The first book in which his generosity and buoyant sympathy found issue, was *Beside our Fireplace*, printed at Christmas, 1917. I find nowhere else a similar, or a more complete, survey and estimate of the possibilities of the fireplace as an adjunct to bibliophile companionship, and on this account alone the book would stand as a very fine contribution to social esthetics. He quotes Hunt liberally, together with many other authors and poets, and calls attention, with special delight, to Leigh Hunt's sentiment about the comfort and protection which the fireplace afforded him for the restoration of his peace of mind, for calm observation and noble and beautiful thoughts, from the books piled high at his back, — for the confirmation of his love for the authors of these books, and for all the fond memories which they vivified within him. I know of no other essay which depicts with equal fidelity the reflection of the fireside spirit and all that it implies, through the medium of English literature.

In 1920, the Brewer Christmas book records the shifting of the scene from the fireplace to the library table. The book bears the title *Around the Library Table: An Evening with Leigh Hunt*. The author, writing easily and with that touch of sympathy which reaches one as the grasp of a friendly hand, points out that you may shatter the collector's fortune, like the vase in which roses have once been distilled, but nevertheless the aroma of old books and the fragrance that breathes out of old letters, will cling to his soul forever. He confesses that during this period of stress and strain he had



made efforts to cease collecting books and that he has practiced a salutary self-denial — except with regard to Hunt.

It is in this little book that Mr. Brewer records the acquisition of the favorite child in his Hunt collection. It is a copy of *Wit and Humour*, London, 1846, an immaculate copy, uncut. It bears the inscription:

*To Mrs. Shelley*

*(I mean "Mary")*

*From her affectionate friend L. H.*

I am glad to state that I was present when Mr. Brewer obtained this remarkable association copy from our mutual friend Walter M. Hill, who was well aware that any collector of Hunt would be entranced by it. Neither does the present owner, nor could anybody else, rightfully consider himself a perpetual custodian of this book, the charm of which has for its background the long-continued confidential connection between Leigh Hunt and the Shelleys. It was Hunt's privilege to inscribe this book to Mary, not merely to hand the book to Mrs. Shelley with a bow. Shelley's dedication of the *Cenci* to Hunt, in 1819, is eloquent of the high regard in which the more fortunate and opulent poet held his less conspicuous, but nevertheless equally felicitous friend. Another book, handed across the Brewer library table, was Hunt's *The Descent of Liberty*, 1815, inscribed "To Lord Byron, with the author's best remembrances." In view of the debated, and still debatable, relations between Leigh Hunt and Lord Byron, this inscription is quite fragrant and quite in keeping with the dedication of the *Story of Rimini*, publicly dedicated to Byron in 1816, with affectionate sentiments. Over the library table, again, Mr. Brewer tells his friends with cheerful regret the reason why Keats's *Lamia*,

the copy lent by Hunt to Shelley and found, soaked with water, in the pocket of the drowned poet, — why that copy could not be produced in later times. It was burned with Shelley's body, and Hunt gave the order for this disposition, which Mr. Brewer admits that he finds it difficult to forgive him. However, I doubt whether Mr. Brewer himself would dare to open this copy of *Lamia*, if it were possible for it to appear on the library table; I doubt this, even though I admit that the only man to whom I should be happy to present this almost fabulous book, would be Luther A. Brewer himself. Another association book which deserves very special mention is a copy of Howitt's *Book of the Seasons*, carrying the inscription:

*To Leigh Hunt,  
from his affectionate  
wife, M. A. Hunt.*

Her husband, in undesigned return for the gift of her life to him, worded his gratitude to her with an extraordinary burst of the most delicate allusion, when he refers to her as one of many women with whom he was ready to fall in love, but that she it was "who completed her conquest by reading verses better than I had ever yet heard"; to her he "ultimately became wedded for life; and she reads verses better than ever to this day, especially some that shall be nameless."

Mrs. Hunt's little gift book carries the spirit of a peculiar pathos, so much so that one wonders where the frequently poverty-stricken, always embarrassed, but forever devoted and wholly unselfish wife, obtained the money to buy this little present. Let nothing of any kind obscure this memory! Among Mr. Brewer's treasures is the letter from Leigh Hunt to Severn, stating that a plain marble slab is needed for Shelley's grave, with an inscription designed for this very plain memorial; and then follows the famous brief and

singularly inspired two-word memorial which all the world, down through the decennia, has read with a quaking heart: *Cor Cordium*.

In 1922 Mr. Brewer printed two contributions to the study of his favorite author. One is *Ballads of Robin Hood, by Leigh Hunt; with some Manuscript Reproductions*. Twenty-six verses in Hunt's handwriting had been found. They were reproduced in facsimile along with the complete poem in its definitive form and show some variations as well as some laborious corrections and emendations. The booklet revived the interest in these very pretty ballads for children. They had been almost forgotten by the youth of the scientific age — like much other poetry, for which were substituted poor imitations of higher realities.

The regular book of the year bears the title: *Stevenson's Perfect Virtues as exemplified by Leigh Hunt*.

The perfect virtues are gentleness and cheerfulness. In an attempt to draw a parallel between Robert Louis Stevenson and Hunt, on the basis of the said cardinal qualities, Mr. Brewer calls attention to some long overlooked episodes in literary history, notably the meeting of Hunt and Hawthorne, which left in the latter's mind a deep impression of cheerful gratitude, but also the wish that he (Hunt) "could have had one draught of prosperity before he died."

But nowhere is Brewer's thesis supported better than in Hunt's *Autobiography*. Carlyle praised it and with true instinct said it left a track of radiance behind it.

There is lasting peace of mind, of course, in a poetic inspiration attaining to such felicity of expression as "We burn old wood and read old books. . ." The old tomes might be indicated by a bookish occupation, but the old wood was a find, a pearl of instinctive insight. In this poetic quality the *Auto-*

*biography* remains a rich field of pleasantly surprising discoveries. That, and *Abou Ben Adhem* will stand even if we should reach the social state when only material things are considered real. One truly may be estimated cheerful when he overlooks himself, when he can say with a smile that if you are melancholy many times, remember that you have got over those times. This, indeed, is as constructive as Robert Louis Stevenson's *Hymn of Life*. The two poets had in common that rare quality of applying the ferment of courage to their suffering and disappointment, by which process there is no defeat in life, except in the case of him that shirks the chance to defy tragedy by cutting short (as Hunt puts it) his sighs or turning, with a smile on his face, to speak of bereavement. "Is it not the privilege, of wise and kind sorrows," he asks, "to get as much good as they can (ultimately) out of the good of others. . ."; whereupon he proceeds to assert that whatsoever of just and affectionate the mind of man is made by nature to desire, is made by her (nature) to be realized, and that this is the special good, beauty and glory of that illimitable expanse called space — in which there is room for *every* thing.

Years ago somebody discovered that Franklin, Jefferson, and other historically defined great men were many-sided. Another interpretation of this quality is that the person under consideration has acquired a method of work which proves valid for a variety of purposes. Mr. Brewer has considered Leigh Hunt from many sides, each of which reveals an impression or even a lesson which mankind cannot afford to forget. In 1923 he sent us another dainty book, *The Love of Books; with a Reprint of Leigh Hunt's Essay on "My Books."* Hunt personified his books. He loved an author more for having been a lover of books, and his whole essay shows that

books pleased him equally for what they called forth, out of his inner self. Mr. Brewer ingeniously blends the poet's personality with his bookish habits, proving in many ways that Hunt, as one might say, read with avidity in order to meditate wholesomely. His friend Charles Lamb had brought this art to a perfection that made it desirable in time to ascertain what books he had. Did reading help to make Lamb the wonderfully ready man he was? I doubt it, as I doubt the same effect of Hunt's library on his power of ready expression. But both poets must have experienced the joy known to Mr. Brewer, myself, and thousands of other lovers of books: We may read with ordinary attention, but while we read, our thoughts, subconsciously, mill around like a restless herd — and at a flash something blows into view which strikes our mind with the sensation of having opened a door and unexpectedly apprising something new, gladsome, and fitting. It is like our forbears pausing at Cumberland Gap and discovering before them not only a new scene of nature, a new country unexplored and full of possibilities, but also a new freedom, a new sensation of the desirable destiny of all mankind. You therefore cannot educate youth by knowledge and skill alone. Many of our young, bright, and diligent students work in rooms hermetically closed against the adventure of making unexpected contact with life. The best books guard the reader against sudden impulses by fostering meditation: impulses thereupon are tried again and again on the touchstone of experience, before they are voiced or matured into action. Imagine a reader, finding food for thought in a certain book, arriving at page 121 and coming suddenly upon this sentence: " 'Tis the child in man makes history." This little sentence opens a window in the house of one's mind where there was none before.

Hunt draws one corollary after another, tending to show

that the golden secret, as revealed by books, many books, good books, consists in acquiring "the art of finding as many things to love as possible in our path through life, let us otherwise try to reform it as we may."

The collection grew by leaps and bounds in the Twenties. Huntiana were not among the securities exploited by post-war frenzy. Everybody concerned in Mr. Brewer's hobby was surprised at the mass of printed and unprinted material that came up, and at the relatively reasonable prices asked. The original limitation of the collection was exploded rapidly. Cases and portfolios were filled with amazing speed. No confidence is violated by the statement that the owner paid far beyond his modest expectation for some things — but would not anybody familiar with that portion of the *Autobiography* which treats of Hunt's period of official captivity, wish to possess the original letters between the wife at home and the incarcerated husband? They are small epistles, but penned according to the rule "nulla dies sine linea," and there are hundreds of them, brimful of cheer, hope, and devotion, even when they record uncertain courage, premonitions of fear, and the pang of separation!

Mr. Brewer gradually analyzed the manuscripts and letters, read and transcribed them, organized the mass, and commenced a calendar of it. Now and then he would obtain one fragment here, another there, now an original draft, then a finished and signed copy — all of which proves that evidences of history, even of personal history, are not easily deleted.

But the collection became not merely monographic, it was plurilateral, or circular. The center of course, consisted of Hunt and his works, his family, his correspondence. The ramifications were without number. Hunt is reflected in the

printed and written utterance of nearly every literary person of his period. The reflection is mutual, and even permutatively mutual, which implies that the side-lights to Hunt's work are well-nigh innumerable. They include the literati, editors and publishers, men in public and political life, but with Charles Lamb as the dean of choice spirits.

The Christmas book for 1924 was called *Some Lamb and Browning Letters to Leigh Hunt*, and let it be said *en passant* that the title-page was designed with consummate skill and taste. The author points out that the literary friendships in England during the first half of the nineteenth century were quite notable and ideal, with Shelley as the "friend of friends." Hunt was welcomed at every gathering and the collective esteem probably did much to help him bear a precarious existence. His ode to Lamb confirms the feelings so happily inspired by this brother of all mankind for generations. Brewer communicates several letters from Lamb to Hunt, one referring to a borrowed book and ending with the characteristic reservation "Don't lose the book." And how could Elia fail to convey with his gentle urgency the attributes of his soul to the records of spiritual history — he whose courage and manhood claims the wonder of every new generation! He has no parallel. Thackeray expressed the whole world's reaction to that courageous and uplifting presence by conferring on him the title "Saint Charles"; the only literary canonization in history.

At the nearer end of the historical line stands Robert Browning. His relations with Hunt are made manifest by four letters which passed between the old and the young poet in 1856 and now rest in the Brewer collection. In one of these letters Hunt, the second time in his life, admits himself a "glutton of books." We learn in this connection that this glutton, whose books often came to and went from him

according to the shifting moods of fortune, collected what he calls "capillary attractions," i.e., locks of hair of his friends. He preserved such a humble, yet enduring, memento of Keats, and the Brewer collection contains it.

Browning admired Hunt and gave aid to the erection of a monument over the grave of the elder poet in Kensal Green Cemetery. And, true to himself, Browning, in his last recorded letter to Hunt states that " 'I' means always 'we' in a letter of mine."

*Wanderings in London* is the title of the Brewer Christmas book in 1925. It deals exhaustively and charmingly with the fascination which London holds for book lovers. We are permitted to see Mr. and Mrs. Brewer leisurely treading their way among the bibliographical scyllae and charybdes of the grand old city, going off at tangents where others had been before their time, in an effort to absorb the local historical spirit which belongs to all the world. One of the tangents led to the Inner Temple, forever hallowed by the shadow of Charles Lamb. Another led to the grave of Oliver Goldsmith, but there was one tangent noted in the Brewer memories with a red line, which led to Hampstead. They found the air of this locality quite as refreshing and invigorating as it was two hundred years ago, when somebody proposed to pipe it into the city of London for the benefit of the sick and ailing, but the main charm of the locality, of course, was the Keats memorial and the Leigh Hunt cottage. It is difficult to imagine Keats as a visitor in the Hunt household, which at most times could hardly sustain its normal dwellers. The place, still existing, is situated at the Vale of Health — this name being derived from the fact that it was the only spot about London not touched by the Great Plague. Here stands, with a modest marker, the Hunt cottage. It extends all the



way through the grounds, and faces two streets. It is a small dwelling, but it holds many shades of the past: The numerous family itself; the friends and visitors who came and went, partaking of lively chats and of cold meat and warm tea set out for their delectation. Not very far away is Kensal Green Cemetery, enclosing the grave of the weary, but undaunted old poet, whose immortal line — "Write me as one that loves his fellow-men" — is carved on the stone raised in his memory in 1869, ten years after his death.

Another tangent led to the Carlyle home in Chelsea, close to the place where Hunt himself lived for some years. Neither exemplified a very desirable neighbor, unless one forgets the things of this earth and fixes his mind upon the stars that shine with equal brightness over both of these remarkable homes. Carlyle, at best, must have been an exacting neighbor, and the Hunt family probably a trifle easy going for this world. Happily for both, all local difficulties and limitations are forgotten in Elysium.

In a general way the habit of making marginal notes in one's books is exceedingly reprehensible, especially if the books appeal to more than one person. Only one transgression is admittedly worse: that of producing marginalia in other people's books. Leigh Hunt was criticised severely in his day, on many occasions, but we should readily forgive him for the marginal writing in the books that were his, or passed through his hands, because these notelets reveal a number of facts and fancies that would otherwise be lost to his admirers. A number of these have been recorded by Mr. Brewer in his Christmas book for 1926: *Marginalia*. In this book we learn a fact which very few of us ever knew before, namely, that Forster, the biographer of Dickens, not only was acquainted with Leigh Hunt, but was able to confess that he "derived

from him the tastes which have been the solace of all subsequent years." Such a memory is not often located in the heart of any man, and we doubt that literature holds many equal to it. Mr. Brewer possesses a considerable number of books in which he has discovered marginalia by Leigh Hunt. The poet's underscoring of the following passage is significant: "You know not what it is, my dear friend, to have ill health, and therefore I will tell you it is a certain specific for some passions; you know not what it is to be disappointed in every aim in life, which I must tell you is another specific for other passions; and I must tell you besides, when these passions are gone, there is but very little difference between a Prince and a Beggar; not enough, I will assure you, to make one sacrifice the least degree of indolence to a great deal of grandeur." This underscoring would make any thoughtful person anxious to read the *Literary Life and Select Works of Benjamin Stillingfleet*, London, 1811.

Hunt's copy of Ruskin's *Modern Painters*, 1844, contains many notations and critical remarks in the margins. Thus: "A truth pushed into a falsehood and an impossibility. It is doubtless the business of a writer to make us forget him at the moment; but we only recur to the recollection of himself with the more fervour in consequence." This note is à propos of Ruskin's statement that the artist has done nothing until he has concealed himself.

As may be surmised, Hunt would enjoy the *Confessions* of Jean Jacques Rousseau with considerable spirit. Mr. Brewer's copy has Hunt's autograph signature on the title page, numerous underscored passages and a number of autograph annotations. Autobiography naturally would appeal to his taste in self-expression. À propos of Rousseau's statement, "I could never resist the attacks of flattery," Hunt notes: "How is this compatible with the alleged freedom from

vanity at page seven"; and when we turn to page seven Rousseau says: "I believe no individual of our kind ever possessed less natural vanity than myself." The little volume was published in 1857 and undoubtedly is one of the last books which the old bibliophile read, and in which he recorded his impressions.

Marginal notes, carefully studied, bring out many queer side-lights to literature. Thus, Hunt once possessed a copy of the *Letters Written by the Late Right Honourable Lady Luxborough to William Shenstone, 1775*. The following very significant remark occurs: "I fancy none are hardened by nature." This naturally would arouse Leigh Hunt: "Ah, how true that is," he writes, "and how people suffered then, as they do now, and ever have; — I hope and believe, to some great, good, and all-reconciling end."

A very choice association copy, S. S. Hennell's *Christian Infidelity*, 1857, floated from the Gable collection into the possession of Mr. Brewer. It is very rich in significant annotations. Thus, in reference to the sophistry, pointed out by Hennell, that if Christianity be not true, yet there is no harm in believing it, — it is erring on the safe side — Hunt notes: "Besides (if this base sophism is worthy even of jest) how are these people to be certain that a wrathful God will not be very angry at their ungodlike and infernal notions of Him?"

This volume of marginalia closes with a reprint of Leigh Hunt's first sketch of his autobiography, originally printed about 1810 and reproduced in the *Philadelphia Portfolio* for 1816. Brief as it is, it is a very significant document, concluding with this manly statement: "However humble as an individual, I have found myself formidable as a lover of truth, and shall never cease to exert myself in its cause, as

long as the sensible will endure my writings, and the honest appreciate my intentions.”

Here, probably, lies the essential germ out of which grows the admiration and the devotion upon which Mr. Brewer's collection, and his work with it, are founded.

As years passed, the editions of the privately printed books which brought their annual message of cheer and many a modicum of solid literary information, increased in number. At first, two hundred copies were printed, then fifty were added, and the climax was reached with three hundred. None of them did ever attain the honor of passing through the sieve of literary criticism, and none came on the market. Whoever was favored with these notices of Mr. and Mrs. Brewer's sympathy, never parted with them — even when they passed away to Elysium, the books seemed to go with them. They are as difficult to obtain as the edition in one copy of the Gettysburg Address once printed at The Torch Press.

About the time when the Brewers returned from the voyage happily recorded in *Golden Days in France* (Christmas, 1927; bound in demure gingham) Mr. Brewer began to realize that his collection of Huntiana had attained such proportions and significance that he no longer could content himself with occasional communications about its valuable contents. The duty accrued upon him of describing all his holdings with bibliographical exactness, to print hitherto unknown letters and manuscripts, and to correct mistakes made by previous editors. He immediately was encouraged by his friends and went to work with youthful zest. Meanwhile the harvest of rarities and documents continued and called for occasional communications from the ever-buoyant collector who, about that time, crossed the threshold of

seventy. In August, 1927, he distributed a hundred copies of Leigh Hunt's *Letter on Hogg's Life of Shelley, with other Papers*, and with a preface by Walter Edwin Peck. This remarkable document, addressed to Sir Percy and Lady Jane Shelley, contains Hunt's comments on the behavior of Shelley's first authorized biographer, Thomas J. Hogg. This gentleman undoubtedly failed in the trust imposed on him by the Shelley family to portray the great poet by a faithfully presented apparatus of letters and authenticated facts. The Shelleys therefore found themselves betrayed in their hopes of an adequate biography of their hero and promptly withdrew the material entrusted to Hogg. It was in support of their side of the controversy that Leigh Hunt wrote his scathing letter of July 2, 1858, in which he all but accuses Mr. Hogg of insanity and of having at least contrived to mix up his own supposedly muddled life with that of the subject of his biography; of affecting an enthusiasm to which he was a stranger; and finally of knowing no more of the "Divine Poet" as such, or of poetry itself, than the animal, his namesake, knows of a seraph or of the stars; etc.

In this tremendous, but directly invited outburst Leigh Hunt, a pensioner of the Shelleys, advanced in years and relying on his uppermost feeling, unmixed with criticism, for Shelley, certainly was sincere; and such testimony as his cannot be waved aside. The very vehemence of his language is to his credit. With him, there were no two ways about it. He forgot his own episode with regard to the biography of Lord Byron, and denounced Hogg. In both episodes the truth is difficult to ascertain. Neither Shelley nor Byron was invulnerable, but it remains true that Hogg betrayed a trust with reference to his treatment of Shelley. The last truth has not even been defined as yet, but Hunt has the advantage of being sincere in what he wrote — when he wrote it.

Month by month the Leigh Hunt bibliography progressed under Mr. Brewer's hands. Month by month the collection grew. Many new facts were ascertained, faithfully recorded and checked. It was found that the edition of the *Letters*, organized by Thornton Hunt in 1862, was inadequate and even lacunous; much of the correspondence had been weakened by deletions, owing to the editor's personal consideration for persons involved in it and still living at the time of publication. It also was made manifest, however, that Thornton Hunt failed to exercise proper care in copying and perhaps even in his reading of the originals. This, and other circumstances, induced Mr. Brewer to include in the printing of the present work all the letters of Leigh Hunt in his possession. Their number as well as their aggregate importance will make all students of the early Victorian period grateful to Luther A. Brewer, for without the exercise of his collecting energy this enormous mass of fine material never would have landed in one place — and it is, indeed, quite a wonder that it did. Buxton Forman rescued from S. R. Townshend Mayer the material gathered by Thornton Hunt for a projected third volume of his father's correspondence; it was in danger of being destroyed by Mayer when Forman laid a heavy hand upon it. But it now is evident that the real rescue took place when Mr. Brewer's very gentle but always firm hand and sympathetic eye became active in arranging, reading, transcribing, coördinating and organizing his holdings. The final touch was that which few collectors ever attain: the magic touch by which all that is valuable for study, comparison, and exploration is placed in the hands of the student.

As a preliminary to this final and crowning effort Mr. Brewer printed, in 1929, *Some Letters from my Leigh Hunt Portfolios, with brief Comment*. If I could have but one of the series of Hunt books, this would be my choice.

This book is full of bibliographical joy, which led the collector into the remotest, hitherto unexplored byways and paths of Leigh Hunt's life. The exploration, as a whole, reminds the reader of a famous visitor in a very large city, who, walking through the slums and other neglected parts of the great modern caravanseraï, ventured the opinion that the desperation of the people that live on the dark side of life is more easily explained than their patience. In a measure, the same might be said of Hunt. Fortunately for him, his head was above the clouds, while his feet were dragging over all sorts of earthly obstructions. His home was far from the proper background of order and comfort which even a poet cannot do without. His wife, always sickly, never efficient, and undoubtedly greatly neglected in all material advantages *that a woman is bound to rely upon*, never was able to rise above her surroundings and assert herself. Their children either were failures or only very moderately successful.

It is all the more wonderful that Leigh Hunt rose, as he did, above his milieu and sustained a heritage to humanity, the value of which probably never occurred to him even in his dreams.

Mr. Brewer, in his search for authentic material on Hunt's life, succeeded in discovering the earliest known, and probably the earliest possible letter penned by Leigh Hunt. It was dated February 23, 1790, and as Leigh Hunt was born on October 19, 1784, his little letter must have been written when he was five and one-half years old. It bears the endorsement of his mother and was addressed to his Aunt Lydia in Philadelphia. The second recorded letter was dated March 2, 1791, addressed to the same lady, and contains the interesting fact that at the age of seven the boy was able to "perfectly repeat two thousand and sixty-three words in Latin." The Brewer portfolios contain very pathetic letters from the poet's youth, embodying utterances of smiling courage and

ardor to meet the difficulties of life. These difficulties closed in upon him only too rapidly; he gave up organizing his affairs and became a perpetual borrower to meet his never-ending debts. Borrowing money is a subject which frequently recurs in his letters, and as unavoidable as it was in Hunt's case, as surely do his correspondents bear witness to his sense of honor in these relations. Hunt lapsed in promptness in other matters, but these were entirely apart from his sense of duty in facing his obligations. In 1825, when the whole family lacked funds for returning from their ill-advised Italian voyage, — ill-advised except for its literary and historical significance, — money was needed very badly, but Hunt refused to receive the necessary loan from Trelawny, because he knew his friend could ill afford to spare the money, and Hunt would not deprive him even of the temporary use of it.

The financing of the various periodical publications and the recovery of honoraria for his books, formed the subject of numerous notes and letters. Many of these communications can be checked by others which are available in the literary history of the period, but throughout the correspondence runs a red thread of sincerity and of a manly attitude which confirms the assertion of his faith in the very ideals for which Leigh Hunt stood firmly throughout his life of rapidly shifting clouds and sunshine.

In 1931, the catalogue of choice acquisitions was continued with *More Marginalia, based on Leigh Hunt's Copy of Henry Napier's Florentine History, 1846*, by A. Francis Trams.

In consequence of the constantly continued studies emanating from the Brewer Collection, Leigh Hunt gained favor among the present generation of book collectors. Their instinct was sharpened by such evidences of persistent activity as came from The Torch Press Sage in 1928: *The Joys and*



*Sorrows of a Book Collector.* The greatest sorrow was the loss (by previous sale) of Hunt's letter of January, 1822, addressed to Byron, which resulted in a loan furnished for Hunt's journey to Italy by Byron, on Shelley's security. Mr. Brewer might be satisfied with possessing the promissory note, but he wanted the letter also, the contents of which projects *The Liberal*. As is well known, this periodical failed very soon, Shelley was drowned, Byron died, and Hunt was stranded in Italy with his family. Out of this confusion other confusion grew, especially through Hunt's subsequent, precipitate publication of his *Lord Byron and Some of his Contemporaries*. This book had been paid for in advance by the publisher, to enable the Hunts to return home from Italy. The book was indiscreet, caused a storm of criticism, and Hunt afterwards regretted the episode, but his true relations with Byron are evident from letters in the Brewer Collection and elsewhere, which confirm the conclusion that the aspersions of youth are tempered by age and sweet meditation.

The chief joy registered by Mr. Brewer beside the sorrows was the acquisition of six autograph letters from Charles Dickens to Leigh Hunt and two to Thornton Hunt. These are all the more interesting in view of Mr. Ley's statement in his book *The Dickens Circle*, that not one of his (Dickens's) letters to his friend seemed to have been preserved.

Preserved, however, was the fact that Hunt knew of Dickens having used his personality, or an exaggerated and perverted group of traits of that supposed personality, in *Bleak House* (1852-3). A man approaching seventy and sad and harassed by ill-health and other evils, he was deeply hurt. This is shown conclusively by a fragment of a letter preserved in the British Museum and adduced by Mr. Brewer, but also by other epistolary evidence. A collection of the "Skimpole"

passages in *Bleak House* confirms the unpleasant impression — and there Mr. Brewer dropped the subject, to resume it in his Christmas book for 1930, a noble piece of printing and binding, bearing the title *Leigh Hunt and Charles Dickens: The Skimpole Caricature*. It was received as a reply to many persistent questions, and in the introduction Mr. Brewer informed us that the bibliographical and editorial plans for his Hunt Collection were then maturing.

The analysis of the episode, accomplished by the letters, is printed below, so we need not go deeply into this sinister matter. It was N. P. Willis who apprised Leigh Hunt of the offensive cryptography, a parallel to the Micawber and Mrs. Nickleby outrages. There is an admission by Dickens, soon after the publication of *Bleak House*, that Skimpole was "the most exact portrait that was ever painted in words," etc. And there are pathetic admissions by Leigh Hunt that the unintended blow had hurt him deeply. Unintended it probably was, in spite of the repeated utterance of self-satisfaction on the part of Dickens. In point of ethics, Dickens does not reach the hip of Hunt, but this defect of conscience somewhat explains the situation and, in a way, neutralizes the poison of the dart. Dickens repeatedly stated that while he regretted that Hunt had taken offense at the warped portraiture, he ought not have struck such an attitude, because the incident was an "absurdity" and, as such, what he, now, in 1859 — for Hunt's benefit — deemed "worthless and insignificant." The logic of Charles Dickens, at this late time, is not overwhelming. A better conclusion is that Skimpole never was firmly attached to Leigh Hunt, least of all as a shadow!

Mr. Brewer's documentation of this famous, or notorious, episode is very complete. It may be considered final in every sense of the word.

Amidst the ever-debatable activities of mankind in an age of fumbling, yet serious, endeavor, Luther Albertus Brewer's work has attained the rank of a constructive accomplishment. In a literary way and as a collector of literary material, he succeeded in making two blades of grass grow where there was but one — or none — before.

This attainment revives an indelible memory:

Years ago a man came out of a country of wild heather and fresh breezes and arrived in a large city where his first impression was a night passed in a large modern hotel. His room faced an open square. He lay awake for hours, listening to the complex noises of his restless surroundings. Finally he arose, opened a window and looked out. Below, there was a confused hum of ceaseless movement. But presently, as he stood listening, different notes sounded from above. He heard familiar sounds, the rush of swift wings, the honk of wild geese and the twitter of smaller migratory birds traversing the trackless space above the city. No birds were visible, but they were there; and the listener felt gratified and at rest.

This impression is akin to that which Mr. Brewer is calling forth from a period rapidly dwindling into the dim past. One cannot hear the distant song clearly during the rush and roar of necessary and immediate activities. But in happy moments when the world becomes quiet, the wings of great spirits unfold beyond the narrow margin of our everyday perception, the migration of ideals proceeds from age to age, and the voice of the Spirit is lifted with the tune of fond memory, in praise of Life.

I hope that Leigh Hunt somehow knows.

J. CHRISTIAN BAY

Elmhurst Illinois

June 12 1932

## IN APOLOGIA PRO HOC LIBRO

With Macaulay, "we have a kindness for Mr. Leigh Hunt." And here you have the reason for this publication. "Why collect Leigh Hunt" often has been the query; the answer, "Why not?" Hunt lived during an interesting period in English literature. There were literary giants in his day — Shelley, Keats, Lamb, Byron, Hazlitt, Carlyle, the Brownings, Dickens, Thackeray, Tennyson — and he knew them all, and intimately. He was their friend; they were his friends. No man in English literary history has been *persona grata* with so many authors whose works have stood the test of the years. He gave Shelley and Keats their first publicity; he afforded Lamb the opportunity that resulted later in the charming Elia essays. And these are but a few of the writers of his time who received his encouragement when a friendly gesture was helpful. It was not a mediocre personality that was able to call such men as Shelley and Keats and Lamb, friends. Certes, one who touched so closely the lives of these writers is worthy of study. To collect the books, letters, and other manuscripts, of Leigh Hunt is a liberal education in the history of that golden age of English literature, the first half of the nineteenth century. We know more intimately those great lights of English letters because Leigh Hunt was their associate and friend.

But who was Leigh Hunt; and what about his life? Those who ask this question can best be answered by the suggestion that they read Edmund Blunden's most interesting and most informative *Leigh Hunt*, a biography, published in London in 1930. Naught there is set down in malice. Mr. Blunden

has described Carlyle's Hunt: "a man of genius in a very strict sense of that word, and in all the senses which it bears or implies; of brilliant varied gifts, of graceful fertility, of clearness, lovingness, truthfulness; . . . a man who can be other than *loved* only by those who have not seen him, or seen him from a distance through a false medium."

Leigh Hunt was born at Southgate, near London, October 19, 1784, the son of Isaac and Mary Hunt. His father was born in Barbados, the son of a minister; his mother, in Philadelphia, the daughter of a merchant. The father was graduated from colleges in New York and Philadelphia. He seems to have possessed the flare of oratory, but was blessed with few other natural gifts. Two maidens, hearing him deliver his graduation address at Philadelphia, proceeded promptly to fall in love with him. One of them — Mary Shewell — he married. An ardent Tory, he had little difficulty in getting into disrepute with the patriots of the city of William Penn. He escaped a coat of tar and feathers through the good offices of a friend who upset the barrel containing the decorative material. He boarded a vessel that landed him in Barbados, whence he made his way to England, leaving his wife and children to follow. When she joined him in London she found him officiating as a minister of the established church, the law having been deserted for the pulpit. At the time of Leigh Hunt's birth the eloquent Isaac was acting as tutor in the family of the Duke of Chandos, and the son was given the full name of the father's pupil — James Henry Leigh. The earliest letters of Leigh Hunt are signed with his full name, later contracted to Henry, and finally to Leigh. A pension from the Crown of £100 annually was not sufficient to keep the lawyer-preacher out of the debtor's prison, and Leigh Hunt's first recollection of his father was of a visit to him in the common gaol.

Leigh Hunt has given us a noble picture of the sufferings and sacrifices of his mother. She seems to have been a sweet character. For years she suffered with rheumatism, caused one cold and stormy night by the gift to a shivering creature on the street of her petticoat. In his *Autobiography*, 1850, Hunt pays his mother a beautiful tribute of affection and appreciation. We get an insight into the character of this noble woman in the few of her letters that have come to us. Her influence on her son was potent; many of his traits of character can be traced to her.

Hunt entered Christ Hospital shortly after Lamb and Coleridge had quitted that charity school, he himself leaving it in due time without taking orders and for the same reason Lamb had left it — an impediment in his speech. In later years this impediment was overcome. He was a clerk in the law office of his brother Stephen for a brief period. He read and composed poetry, and visited schoolmates at Oxford and Cambridge. Possessing a fondness for the theatre, he wrote criticisms of the plays for the *News*, a paper founded by his brother John. To preserve strict independence, he refused passes to the playhouses and declined any acquaintance with people of the stage. His verdicts on plays and actors were not always just, due to the impulsiveness of youth. But he gave a soundness and a direction to theatrical criticism unknown before. His articles later were put into a book entitled *Critical Essays on the Performers of the London Theatres*, 1806-1807.

On January 3, 1808, he and his brother John established *The Examiner*, with Leigh as editor. At this time he was a clerk in the War Office, but he resigned the position towards the close of the year, holding it inconsistent to be an employee of a government he felt free to criticise in his newspaper. He made the paper a force in its field. On March 22, 1812, he

published a scathing article on the Prince Regent, afterwards George IV. With his brother he was tried for libel. The verdict was one of guilt, and each was fined £500 and sentenced to spend two years in separate jails. They served their terms and paid the fines, refusing offers of money and suggestions of clemency if they would promise to be good thereafter.

His prison experience affected his health, never too rugged, and the fortunes of *The Examiner* declining, Leigh Hunt accepted an invitation from Byron and Shelley that he come to Italy to conduct a review in which Byron, Shelley, and Hunt should publish the output of their pens and share the profits of the enterprise. Never have such tragic results followed other literary partnerships. Hunt, ill himself, with his wife who was seriously ill, and a family of six small children started by water in the fall of 1821. Owing to rough seas and the alarming illness of Mrs. Hunt they were compelled to spend the winter at Plymouth. A fresh start was made the next spring, and the entourage landed finally in Italy. Shelley, who was living on the coast at Lerici met Hunt at Pisa. He spent a few days with his friend in settling the family in the house of Byron, and was drowned July 8 by the capsizing of his boat as he was returning home. Byron went to Greece, where he passed away, leaving Hunt stranded in a foreign country after four numbers of their magazine, *The Liberal*, had been issued. Hunt returned to London in 1825, and wrote his *Lord Byron and Some of his Contemporaries*, 1828, a book that tells us more about Byron than any other. The publication was vigorously assailed by the critics, and Hunt soon regretted the ungraciousness of his conduct, claiming however that his picture of Byron was a true one.

The remaining years of his life were spent in writing, editing, compiling, criticising, as is shown in the pages following. He

suffered much from ill health and poverty, at times not possessing a coat that would permit his appearance on the street. In the early forties he was granted by the Crown two honorarii of £200 each. In 1844 the Shelley family bestowed on him a yearly pension of £120, and in 1847 he was granted from the Civil List a pension for life of £200 annually. Thus the closing years were made for him comparatively free from financial anxiety.

Leigh Hunt was not a great writer. Some of those he helped to bring to the attention of the public excelled him; but as a critic and an essayist he is deserving a place with Lamb and Hazlitt. His *magnum opus* is the *Autobiography*, 1850, a book declared by Carlyle to be second only to *Boswell's Johnson*. He passed away peacefully at the home of a relative in Putney August 29, 1859, and was laid to rest in Kensal Green Cemetery, London, where a graceful monument, erected ten years later by friends, marks his grave. The stone fitly bears that great line from his Abou ben Adhem, "Write me as one that loves his fellow-men." Almost his last work was in defence of Shelley, his "friend of friends." Hunt's books, described in the pages following, contain so much of the story of his life, his hopes, his disappointments, his cheerfulness in all trying situations that it is not necessary here to say more. Because of his independence and his vigorous and consistent advocacy of reforms in the English government, Hunt early in his career was attacked bitterly by its sycophantic friends. These attacks continued almost to the end of his long life. Undoubtedly they had their baneful influence on his standing as a man and an author. Constant dripping of water will make an impression on the hardest flint. So, too, persistent knocking will smudge the most deserving reputation. To keep sweet and clean-minded under such trying circumstances is heroic and praise-worthy. And while Hunt



suffered much and was cruelly maligned by many of the critics of the time, through it all he preached and lived the gospel of cheerfulness.

It may be permitted me to say that I am not a trained bibliographer. I do not make any claims to that designation. I have not compiled this publication with any thought of making it a technical bibliography of the vast body of material left by Leigh Hunt. As he himself might say, were he not in Elysium, "pleasure is the business of this publication." It has been a joy to gather the items herein noted. It has been an added joy to describe them. And while describing, I have endeavored to give such bibliographical information as I have, or believe I have. Some discriminating reader will perhaps discover herein an error or two, but this publication is the work of a human being, and it must be remembered that to err is human, now as well as in the time of that first great sinner named Adam. I do not suppose that a perfect bibliography has been produced anywhere or at any time, nor will there ever be such a volume. Certainly, perfection is not claimed here. Many a leisure hour has been made serene in the compiling of this book, and if the contents can pass on to others a portion of the solace that has been mine then there will come to me all the reward I ask or need. The words of Henry Stevens may illuminate the situation: "To the Christian Reader: If you are troubled with a pride of accuracy, and would have it completely taken out of you, print a catalogue. . . Notwithstanding considerable painstaking, I am aware, Christian Reader, that my catalogue is as full of error, both of omission and commission, as you acknowledge your own heart to be."

I hope to complete the description of my Leigh Hunt collection in two, at most three, additional volumes. The one im-

mediately following this first book will contain the Hunt holograph letters I possess. Some of the letters are important ones, and they have not as yet been published. The last volume or volumes will treat of the other manuscripts in the collection, the association copies not noted in this volume, and the Huntiana in general.

Two friends are responsible in large measure for this undertaking. I hope the results will not disappoint them. These friends are Edmund Blunden, now lecturing at Oxford, whose *Leigh Hunt's "Examiner" Examined*, 1928, and *Leigh Hunt*, a biography, 1930, have done much to introduce to readers of today the militant reformer; and A. Francis Trams, head of the department of English in the Joliet Township High School and Junior College, Joliet, Illinois. Each has been an inspiration and a helpful guide. Nor must I neglect to mention Arthur T. Ellis of the British Museum, who has shown his interest by urging the completion of my task. G. A. Paternoster Brown of London gave valuable assistance, making for me a bibliography of the Hunt treasures in the British Museum and in the Victoria and Albert Memorial.

It is difficult for me rightly to express in words my debt to Professor Louis Landré of Brown University, Providence, Rhode Island. He and I spent many days together studying Hunt and his circle. His book on Leigh Hunt soon will appear from a French press. From my knowledge of the long, patient, and painstaking labor he has put upon his manuscript I do not falter in saying that his will be the final word, even surpassing in accuracy and completeness any previously published critique on that odd yet charming genius yclept Leigh Hunt. Nor must I omit mention of that radiant and sympathetic book-lover and friend, J. Christian Bay, librarian of the John Crerar Library, Chicago. Without his aid

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and encouragement this collection would have been the poorer.

The assembling into one comprehensive collection of the contents of my Leigh Hunt library could not have been possible without the aid of those whose activities are devoted to the gathering and disbursing of rare books. It was Walter M. Hill of Chicago who helped me to decide that Leigh Hunt was a collectible author. Not a choice Leigh Hunt item since I have been collecting has come to his notice that I have not been given the opportunity of possession. His generous advice and helpful aid have been of material benefit. And in London those world-famed bibliopoles, Maggs Bros., have been of invaluable assistance in rounding out the collection. To Walter M. Hill and Ernest Maggs, gratitude and thanks. My secretary, Miss Margaret McKnight, in deciphering and transcribing the letters and other manuscripts has placed me under deep obligations. Her patience and her efficiency in the difficult work are appreciated.

L. A. B.

Cedar Rapids Iowa  
July 1 1932

# LEIGH HUNT CHRONOLOGY

- 1784 Born at Southgate, Middlesex, October 19  
1788 Marianne Kent born  
1791 Entered Christ Hospital  
1799 Left Christ Hospital  
1801 *Juvenilia*  
1804 Wrote for *The Traveller*  
1805 Wrote for *The News*  
1806-7 Edited *Classic Tales*  
1807 *Critical Essays*  
1808 Edited *The Examiner*, until 1821  
1809 July 3, married Marianne Kent  
Rev. Isaac Hunt, his father, died at age 57  
*An Attempt to Shew the Folly and Danger of Methodism*  
1810 Edited *The Reflector*  
*Reformist's Reply to the Edinburgh Review*  
Thornton Leigh Hunt born, September 10  
1811 Tried, with his brother John, for an article in *The Examiner*,  
on Military Flogging. Not guilty  
1812 Convicted, with John Hunt, of libelling the Prince Regent.  
John Leigh Hunt born  
1813 February 3, entered Horsemonger Lane jail.  
1814 *Feast of the Poets*  
Mary Florimel Hunt born in prison; afterwards Mrs. John  
Gliddon  
1815 Left prison. *Descent of Liberty*  
1816 *The Story of Rimini*  
1817 With William Hazlitt contributed to *The Round Table*  
1818 *Foliage*  
1819 Edited *The Indicator*  
*Hero and Leander* and *Bacchus and Ariadne*  
Edited *The Literary Pocket-Book*; published also 1820-1823  
Swinburne Hunt born, September 28  
Percy Florence Shelley born

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- 1820 *Amyntas*
- 1821 *The Months*. Starts for Italy November 15 but is storm-tied at Plymouth
- 1822 In May again starts for Italy, arriving in June. Edits *The Liberal*. July 8, Shelley drowned.
- 1823 *Ultra-Crepidarius*. Contributes the "Wishing-Cap" papers to *The Examiner*  
*The Literary Examiner*  
Vincent Hunt born
- 1825 *Bacchus in Tuscany*. Returns to England
- 1827 Swinburne Hunt died, September
- 1828 *Lord Byron and Some of his Contemporaries*  
Edits *The Companion*
- 1830 Edits *Chat of the Week*, and *The Tatler*
- 1832 *Poetical Works*. Sir Ralph Escher. *Christianism*. Edits Shelley's *Masque of Anarchy*. Granted £200 by the Crown
- 1833 Contributes a new series of "Wishing-Caps" to *Tait's*
- 1834 *The Indicator and The Companion*. Leigh Hunt's *London Journal*
- 1835 *Captain Sword and Captain Pen*
- 1837-8 Edits *The Monthly Repository*
- 1840 *The Seer. A Legend of Florence*  
*Biographical and Critical Sketch of Sheridan*  
*Biographical and Critical Notes of Wycherley, Congreve, Vanbrugh, and Farquhar*
- 1841 *Poems of Chaucer Modernized*
- 1842 *The Palfrey*
- 1843 *One Hundred Romances of Real Life*
- 1844 *Imagination and Fancy*. Pocket Edition of *Poems*  
Pensioned by the Shelley family, £120 a year
- 1845 Edits *The Foster Brother*, by Thornton Hunt
- 1846 *Wit and Humour*. Stories from the Italian Poets
- 1847 *A Saunter through the West End*. Men, Women, and Books  
Granted a Civil List Pension, £200 a year. Benefit performances at Manchester and Liverpool of *Every Man in his Humour*, realizing £420
- 1848 *A Jar of Honey from Mt. Hybla*. *The Town*  
September 7, John Hunt died

- 1849 *A Book for a Corner. Readings for Railways*
- 1850 *The Autobiography of Leigh Hunt. Leigh Hunt's Journal*,  
December 7-March 29, 1851
- 1851 *Table-Talk*
- 1852 October 7, Vincent Hunt died
- 1853 *Religion of the Heart*
- 1855 *The Old Court Suburb. Stories in Verse. Beaumont and  
Fletcher*. Receives £200 from the Crown
- 1857 *Poetical Works* published in America  
Mrs. Hunt died, January
- 1858 *Lovers' Amazements* produced at the Lyceum, January 20
- 1859 August 28, Leigh Hunt died
- 1860 *Poetical Works*, edited by Thornton Hunt. Revised edition  
of *Autobiography*, edited by his son
- 1862 *The Correspondence of Leigh Hunt*, edited by Thornton  
Hunt
- 1869 Dedication of monument in Kensal Green Cemetery

Noted above are five children of the Hunts. In addition to these there were Percy Bysshe Shelley Leigh Hunt, Henry Sylvan who died in the West Indies while in the service of the government, Julia who never married, and Jacintha who married Charles Cheltenham and lived to a good old age, dying in poverty.

## HUNT'S ANCESTORS

It is difficult to find much information regarding Lee Hunt's ancestors. Mr. Blunden gives the statistics as he was able to figure them from scanty evidence. But I am not able to agree as to their correctness. Those who note it agree on the date 1751 as the year of Isaac Hunt's birth, the place of course Barbados. It is further stated that Isaac was sent to college in Philadelphia in 1757. That would indicate that he was six years of age on beginning the long journey from Barbados and on entering college — a statement scarcely credible.

His marriage is given as having taken place in 1767, when he was sixteen years of age. Before fleeing America Isaac and Mary Hunt had lost by death a son Benjamin and a daughter Eliza, and there

were four sons left with the mother: Stephen, Robert, John, and Horatio. The date of Isaac Hunt's flight is not given, but it seems that 1775 is the correct date of John's birth. Married in 1767, this birth-date would indicate that five children were born to the elder Hunts in the space of eight years. Or in other words, Isaac Hunt at the age of 24 was the father of a family of five.

In his *Autobiography* Leigh Hunt mentions in very cursory way a sister, who probably was the Mary noted as having died young. The last of the children of this historic couple was James Henry Leigh, born October 19, 1784. All of which indicates that at the age of 33 years the Rev. Isaac Hunt found himself the father of eight children — possible, yes, but not probable. Here is a problem for some future Hunt-lover to solve.

The date of Isaac Hunt's flight to Barbados or of his arrival in England has not been determined. We have however some light on the arrival in England, for there is in existence a pamphlet printed in 1778 containing one of his sermons. Other sermons bear dates of 1781, 1782, 1784, and 1786.

## HUNT'S RESIDENCES

- 1807 2 Little Titchfield Street
- 1809 Gowland Cottage, Beckenham, till November, 1811; then  
37 Portland Street, Hampstead
- 1812 West End, Hampstead, October-December
- 1813 Horsemonger Lane Prison till February, 1815
- 1815 4 Maida Vale, Edgeware Road till September; returns to  
Hampstead in October
- 1816 Vale of Health, Hampstead
- 1817 Vale of Health, Hampstead, till April; Maida Hill, Padding-  
ton, July; 13 Lisson Grove North, July
- 1818 Lisson Grove North; 8 York Buildings, New Road, Maryle-  
bone
- 1820 13 Mortimer Terrace, Kentish Town, April 6-August 23
- 1821 Vale of Health, Hampstead; Plymouth, November
- 1822 Plymouth till May; Genoa in June, November, December;  
Leghorn and Pisa in July, September; Albaro in October,  
November
- 1823 Genoa and Albaro, February to August; Florence, Septem-  
ber to December
- 1824 Florence, January to October; Maiano
- 1825 Florence, January to September; starts for England and is in  
Paris October 8; 30 Hadlow Street, Burton Crescent, De-  
cember 6
- 1826 30 Hadlow Street, Burton Crescent, January; Highgate July
- 1827 Highgate
- 1828 Highgate and Epsom
- 1829 Woodcote Green, Epsom, August to September; Knight's  
Cottage, Cornwall Lane, Old Brompton
- 1830 Old Brompton
- 1831 Old Brompton; 18 Elm Tree Road, St. John's Wood, June
- 1832 5 York Buildings, New Road, Marylebone
- 1833 to 1840 4 Upper Cheyné Row, Chelsea; latter part of 1840 at  
51 Edwardes Square, Kensington



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- 1841 33 Edwardes Square till 1850; at Wimbledon for his health  
February, April, June and August
- 1851 31 Edwardes Square till July; 2 Phillimore Terrace; Ewell,  
September till December for health of Vincent
- 1852 7 Cornwall Road, Hammersmith
- 1853 9 Cornwall Road, Hammersmith, till his death in 1859; spent  
September, 1858, at Woodland's Farm, Putney

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**LEIGH HUNT**

**Age 7**

**From a miniature in the possession of Edmund  
Blunden, reproduced by his generous permission**

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THE MONTHLY PRECEPTOR

1800 12mo

First Edition

THE MONTHLY PRECEPTOR, OR, JUVENILE LIBRARY, was a small magazine, 7x4 inches, issued monthly, usually 72 pages in each number. In the collection here described are the first six issues, half bound, five of 72 pages each and one of 60 pages. The index occupies 8 pages; the general title and a preface are contained on 4 pages. The fifteen full-page engravings are all here. Each number bears the second title: Lectures, / adapted to the capacities of / Young Persons, / on / Natural and Experimental Philosophy. The general title is a comprehensive one: The / Juvenile Library, / including / a Complete / Course of Instruction / on every Useful Subject: / . . . With Prize Productions / Of Young Students; / and a / Monthly Distribution of Prizes, / value Fifteen Guineas, / and upwards. / Vol. I. / London: / . . . 1800.

The publisher in a Preface dated July 25, 1800, states that he has received many letters testifying to "the advantage they find in having adopted *The Preceptor* as a class-book in their schools, . . . the improvement their pupils have derived from it, and even the fame and reputation which have reverted to themselves from the respectful mention of their scholars in our monthly report of the prize essays."

This is the earliest printed item of Huntiana known to exist, hence its honorable mention here. Leigh Hunt's son, Thornton, in *The Correspondence of Leigh Hunt*, 1862, i, 5, tells of the important part *The Preceptor* played in the life of his father. His future wife's sister, Elizabeth Kent, when a girl in her teens, was urged to write for the publication. She had seen an article in it with which she was certain she could not compete, and expressed a wish to meet the author. John Robertson, a friend of both parties, took Hunt to the home of the mother to introduce him to his admirer. The visit resulted in an intimacy with the family

## 2 MY LEIGH HUNT LIBRARY

that culminated later in his marriage, not to Elizabeth but to her older sister, Marianne.

Pages 346 and 347 contain the text of a translation by Hunt of *Horace, Ode 22, Book 1*, the title being "To Aristius Fuscus," with a sub-title, "Innocence is never without defence." Printed with the translation is Hunt's letter of transmittal, and certifications by Robert Hunt, his brother, and by Arthur William Trollope, Upper Grammar Master of Christ Hospital, that the exhibit was the unassisted production of Leigh Hunt. In this prize contest Thomas De Quincey was awarded the third prize. On page 60, note is made of the award of a fourth prize to "Master Henry Leigh Hunt, aged 15," for his paper on "Is History or Biography the more improving Study." In a note the editor of the publication states that Hunt's paper had great merit, and that had it not been for some trivial marks of haste and incorrectness it would at least have been on a level with the successful essay. He hopes that the young author will proceed in the career he has so respectably entered upon, and doubts not that he will in the future appear "among our most successful candidates." It is interesting to note that the prize awarded Hunt was a copy of Dr. Knox's *Essays*! Hunt is again given, on page 208, "great and particular commendation" for his essay on the subject, "To prove by argument and examples the advantages and necessity of a habit of persevering industry in all human studies and pursuits." On page 281 we find this mention: "Master H. L. Hunt, whose information is extensive, and his genius luxuriant; to become a good writer, only wants a little attention to arrangement, and to study 'the art of arts, the art to blot.'" The editor here touches the heart of the criticism that belongs rightly to much of Hunt's prose. Note is made on page 414 of the award of a second prize to Hunt for his composition, "On Humanity to the Brute Creation as a moral and christian duty." The prize was "a Silver Medal, value Half-a-guinea."

The volume contains first publications by Thomas Love Peacock and Thomas De Quincey.

Hunt's prize translation, with the original, was re-printed in *Juvenilia*, 1801, under the title, "Paraphrase of Horace's Ode 'Integer Vitae,' &c."

A rare book dealer in New York in 1929 listed also an 1801 volume of this publication, containing on pages 118-122 Hunt's "Retirement; or, The Golden Mean," and on pages 182-184 his "Ode to Truth." These also appeared in *Juvenilia*.

**JOHN TODD**  
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**VOL. I.**

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**London :**

**PRINTED BY T. GILLET, SALISBURY-SQUARE, FLEET-STREET,**  
**FOR R. PHILLIPS.**

**Sold by T. HURST, 32, Paternoster Row, London ; and by all**  
**other Bookellers in Great-Britain and Ireland.**

**[Price 6s. 6d. in Boards.]**

**1800.**



# JUVENILIA;

OR, A

## COLLECTION OF POEMS.

---

WRITTEN BETWEEN THE AGES OF TWELVE AND SIXTEEN,

*BY J. H. L. HUNT,*

Late of the Grammar School of Christ's Hospital.

---

AND DEDICATED, BY PERMISSION,

*TO THE HON. J. H. LEIGH,*

CONTAINING

MISCELLANIES  
TRANSLATIONS  
SONNETS  
PASTORALS



ELEGIES  
ODES  
HYMNS, and  
ANTHEM,

---

..... tenui ferar  
Penna . . . . per liquidum æthera  
Vates ; . . . . .  
.....

Hor. Od. 25. Lib. 2.  
Vos, . . . . precor, aspirate canenti.  
Virg. Lib. 9.

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LONDON:  
PRINTED BY J. WHITING, FINSBURY PLACE.

1801.

## JUVENILIA

First Edition 1801 4to

HALF-TITLE: *Juvenilia*; / or, a / Collection of Poems, &c.TITLE: *Juvenilia*; / or, a / Collection of Poems. / [*double rule*] / Written between the ages of twelve and sixteen, / By J. H. L. Hunt, / Late of the Grammar School of Christ's Hospital. / [*double rule*] / And dedicated, by permission, / to the Hon. J. H. Leigh, / containing /

Miscellanies

Translations

Sonnets

Pastorals

Elegies

Odes

Hymns, and

Anthem.

[*ornament*]..... *tenui ferar**Penna . . . . per liquidum æthera**Vates; . . . . .*

.....

HOR. Od. 20. Lib. 2.

Vos, . . . . precor, aspirate canenti.

VIRG. Lib. 9.

[*double rule and two printer's ornaments*]London: / Printed by J. Whiting, Finsbury Place. / [*single rule*] / 1801.

PAGINATION: Half-title, verso blank, [i-ii]; Frontispiece, an engraving of Chatterton by Bartolozzi; Title, verso blank, [iii-iv]; Dedication, to the Hon. James Henry Leigh, dated May 17, 1800, verso blank, [v-vi]; Advertisement, verso blank, [vii-viii]; Contents, [ix]-x; List of Subscribers, [xi]-xxiii, Errata on verso; Text [1]-209, imprint at bottom of page, verso blank.

Original olive gray boards, paper label, entirely uncut, a beautiful copy. Preserved in a half morocco slip case, lettered, by The Torch Bindery. Size 9x5½ inches.

CONTENTS: *Macbeth*; or, the Ill Effects of Ambition. Written at the Age of Twelve; Content; Lines on the Birth-Day of Eliza; Lines to Miss S. . . . H. . . . on her Marriage; Parody on Dr. Johnson's "Hermit hoar"; Lines written January,

1800, on the Birth-Day of a particular Friend; Speech of Caractacus to Claudius Caesar; A Morning Walk and View; Lines to the White Rose of America; Christ's Hospital, a Poem; Remembered Friendship; Retirement, or the Golden Mean; Translation of Anacreon, Ode 19, with the original; Translation of the First Ode of Anacreon, with original; Translation of Horace's Ode "Septimi Gades," with original; Paraphrase of Horace's Ode "Integer Vitæ," with original; Sonnet to Sensibility; Sonnet on the Sickness of Eliza; The Negro Boy, a Ballad; Song, to Eliza; Sonnet; Sonnet to Eve; Sonnet; The Mad Girl's Song; Sonnet in Imitation of Lopez de Vega; To Zephyr, imitated from the Spanish; Pastorals in Imitation of Vergil and Pope: I. Spring, II. Summer, III. Autumn, IV. Winter; Elegy Written in Poet's Corner, Westminster Abbey; Epitaph on J.H.Beattie, A.M.; On Robespierre; Ode to the Evening Star, from Ossian; Valour, an Ode; Ode to Honour; Ode to Truth; Ode for 1799, written at the Time of the War in Switzerland; Ode to Genius; Ode on Friendship, in Imitation of Pope's Ode on Solitude; To Friendship, in the manner of Collins's Ode to Evening; The Progress of Painting; Wandle's Wave; Hymn to the Omnipotent God; Hymns for the Seasons: Spring, Summer, Autumn, Winter; The Palace of Pleasure, an Allegorical Poem in two Cantos; Funeral Anthem.

I have three additional copies of this first edition. One is a tall copy,  $8\frac{3}{4} \times 5\frac{1}{2}$  inches, bound in full polished calf by Rivi re, gilt top, other edges uncut, decorated back, leather label, gilt lines on covers, inside gilt geometrical design, double end papers olive green. Another copy also is bound by Rivi re, in full mottled and polished calf, gold ornaments, all edges gilt, marbled end papers. This copy is cut down in binding to  $8\frac{1}{2} \times 5$  inches. The other copy measures  $8\frac{1}{2} \times 5$  inches, and is bound in old calf, sprinkled edges, marbled end papers.

This volume was published by subscription, Leigh Hunt's father taking an active part in the solicitations. Many well-known names are included: Wm. Cobbett (12 copies), J. Hoppner, John Lamb, Landseer, Governor William Penn, Stothard, Horne Tooke, Benjamin West. In subsequent editions the lists of subscribers vary. Hunt in his address to the public, which precedes the Palace of Pleasure, an allegorical poem written in imitation of Spenser, apologizes for his youth and for the "defects of a Muse, who is entering into public in her sixteenth year, bashful on her first exhibition, and listening with trembling expectation, as she passes, to the shouts of disapprobation or applause that burst from the surrounding multitude."

In addition to the errors in printing noted on the errata page, there are these: All the half-titles are counted in the pagination except the one labelled "Hymns," inserted between pages 128 and 129. Stanza xvii, page 156, does not bear its number. On page 164 there are two stanzas numbered xxxvii. Stanza lxiv, on page 175, is wrongly numbered lix.

Of this book the author states in his *Autobiography*, 1850, i, 185: "For some time after I left school, I did nothing but visit my schoolfellows, haunt the book-stalls, and write verses. My father collected the verses; and published them with a large list of subscribers, numbers of whom belonged to his old congregations. I was as

proud perhaps of the book at that time, as I am ashamed of it now. . . . I was not old enough, perhaps was not able, to get out of the trammels of the regular imitative poetry, or versification rather, which was taught in the schools. My book was a heap of imitations, all but absolutely worthless. But absurd as it was, it did me a serious mischief; for it made me suppose that I had attained an end, instead of not having even reached a commencement. . . . I wrote 'odes' because Collins and Gray had written them, 'pastorals' because Pope had written them, 'blank verse' because Akenside and Thomson had written blank verse, and a 'Palace of Pleasure' because Spenser had written a 'Bower of Bliss.' But in all these authors I saw little but their words, and imitated even those badly. I had nobody to bid me to go to the nature which had originated the books."

*Juvenilia*, as should be expected, is a mediocre performance though creditable for a youth of sixteen. Milford, in his edition of Hunt's poetical works, 1923, reprints only one selection, the translation of "Anacreon, Ode xix."

## JUVENILIA                      Second Edition    1801    Small 4to

HALF-TITLE and TITLE have the same wording as in the First Edition except the adding of the words Second Edition on the Title, between double rules. The classes of poems are arranged in four columns, and a colon ends the third line.

PAGINATION: Half-title, verso blank, [i-ii]; Bartolozzi engraving folded to fit the smaller size; Title, verso blank, [iii-iv]; Dedication, verso blank, [v-vi]; Advertisement, verso blank, [vii-viii]; Contents, [ix]-xi, verso blank; Subscribers to the First Edition, [xiii]-xxviii; Subscribers to the Second Edition, [xxix]-xxxii; Addenda, a leaf, unpagged, containing on the recto names of subscribers not listed before; Text, [1]-236, the last page numbered in error 136. Imprint at bottom: J. Whiting, Printer, Finsbury Place, London.

Bound in red paper boards, gilt top, other edges uncut, black leather label reading *Juvenilia* / by / J. H. L. Hunt. Size 6½x4½ inches. Preserved in half morocco slip case, bands and letters, by The Torch Bindery. Copies are to be found bound in green and blue boards.

In a second copy here of this edition, following the imprint on the Title-page, is the additional colophon: And sold by Rivingtons, St. Paul's Church Yard; Robson, New Bond Street; White, Fleet / Street; Johnson, St. Paul's Church

# JUVENILIA;

OR, A

## COLLECTION OF POEMS:

WRITTEN BETWEEN THE AGES OF TWELVE AND SIXTEEN.

---

---

BY J. H. L. HUNT,

Late of the GRAMMAR SCHOOL of CHRIST'S HOSPITAL.

---

---

And dedicated, by Permission,

TO THE HON. J. H. LEIGH.

CONTAINING

<i>Miscellanies</i>		<i>Sonnets</i>		<i>Elegies</i>		<i>Hymns &amp;</i>
<i>Translations</i>		<i>Pastorals</i>		<i>Odes</i>		<i>Anthem.</i>

..... tenui ferar  
Penna . . . per liquidum aethera  
Vates ; . . .  
.....

HOR. Od. 20. Lib. 2.

Vos, . . . precor, aspirate canenti.

VIRG. Lib. 9.

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SECOND EDITION.

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LONDON:

Printed by J. Whiting, Finsbury Place.

1801.

Yard; Miller, Bond Street; Lloyd, New / Cavendish Street; Longman and Rees, Paternoster Row; Roe, Fleet / Street; Parsons, Ludgate Hill; Hurst, Paternoster Row; / and Darton & Harvey, Gracechurch Street. / 1801. It is bound in contemporary calf, dark leather label reading Hunt's / Poems. Size  $6\frac{3}{8} \times 3\frac{1}{4}$  inches. In half levant slip case.

The Second Edition is identical in contents with the First Edition, except that the Errata page is omitted, and there are added four pages of "Subscribers to the Second Edition," and a leaf of "Addenda," containing names of subscribers who, evidently, placed their subscriptions somewhat later. This edition frequently is catalogued as a 12mo. This is an error. It is a small 4to. Lowndes describes this as a first edition, and calls it a 12mo, both of which statements are incorrect. The folios in the First Edition consist of page numbers only, at the top, and within parentheses; in this edition subject titles with the page numbers make up the folios. The figures for page 15 are missing.

The type for this Second Edition was re-set, and some of the errors noted on the errata slip in the First Edition were corrected. While this Second Edition does not contain an errata slip, one is needed. Pastoral III, page 85, is numbered wrongly II.

An interesting item in the collection is a copy of this Second Edition bound in full leather, edges cut down, the front cover bearing these words, stamped in gold: "Most Noble Marquis Cornwallis / best Friend to his Country and the / Nations of Europe Peace Maker / March 27th 1802." The volume is encased in a book-shaped box with isinglass window. This copy carries the additional imprint.

## JUVENILIA

Third Edition 1802 4to

HALF-TITLE: Juvenilia; / or, a / Collection of Poems.

TITLE: Juvenilia; / or, a / Collection of Poems. / [*ornamental rule*] / Written between the ages of twelve & sixteen, / By J. H. L. Hunt, / Late of the Grammar School of Christ's Hospital. / [*ornamental rule*] / Dedicated, by permission, to / James Henry Leigh, Esq. / Nephew to the late Duke of Chandos. / [*ornamental rule*] / Be present, all ye genii, who conduct / The wand'ring footsteps of the youthful bard / New to your springs and shades, who touch his ear / With finer sounds, who heighten to his eye / The bloom of nature, and before him turn / The gayest, happiest attitude of things! / AKENSIDE. / [*printer's ornament between*

**JUVENILIA;**  
OR, A  
**COLLECTION OF POEMS.**

---

WRITTEN BETWEEN THE AGES OF TWELVE & SIXTEEN,

**BY J. H. L. HUNT,**

Late of the Grammar School of Christ's Hospital.

---

DEDICATED, BY PERMISSION, TO  
**JAMES HENRY LEIGH, Esq.**

Nephew to the late DUKE of CHANDOS.

---

Be present, all ye genii, who conduct  
The wand'ring footsteps of the youthful bard  
New to your springs and shades, who touch his ear  
With finer sounds, who heighten to his eye  
The bloom of nature, and before him turn  
The gayest, happiest attitude of things!

AKENSIDE.



---

LONDON:  
PRINTED BY J. WHITING, FINSBURY PLACE.

—  
1802.

**JUVENILIA;**  
**OR, A**  
**COLLECTION OF POEMS.**

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**WRITTEN BETWEEN THE AGES OF TWELVE AND SIXTEEN,**

**BY J. H. L. HUNT,**

**Late of the Grammar School of Christ's Hospital.**

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Nephew to the late DUKE of CHANDOS.

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Be present, all ye genii, who conduct  
The wand'ring footsteps of the youthful bard  
New to your springs and shades, who touch his ear  
With finer sounds, who heighten to his eye  
The bloom of nature, and before him turn  
The gayest, happiest attitude of things !

AKENSIDE.

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**Fourth Edition.**

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**LONDON:**

**PRINTED BY J. WHITING, FINSBURY PLACE**



**1803.**



*double rules*] / London: / Printed by J. Whiting, Finsbury Place. / [*short rule*] / 1802.

PAGINATION: Half-title, verso blank, [i-ii]; Frontispiece of the author, an engraving by Parker after Bowyer; Title, verso blank, [iii-iv]; Dedication, with date omitted, verso blank, [v-vi]; Advertisement, with slight change in the wording, [vii], verso blank; Subscribers to the Third Edition, [ix]-xxiii, Errata on verso; Text [1]-215. The Bartolozzi engraving is inserted between pages 32 and 33. There is no Table of Contents for this edition.

Original gray boards, paper label reading, *Juvenilia*, / or a / Collection / of / Poems, all edges uncut. Size  $8\frac{7}{8} \times 5\frac{3}{4}$  inches. Preserved in a half green morocco slip case, bands and letters, by The Torch Bindery. Another copy of this edition in my collection has a label on back reading *Juvenilia* / Poems / by / J. H. L. Hunt / 10s 6d.

Collectors need to be on the lookout for a spurious Third Edition. Copies are extant identical in every respect to the correct Fourth Edition except that the words Third Edition are substituted on the Title for Fourth Edition and the word *third* is substituted for *fourth* in the heading to the list of subscribers.

## JUVENILIA

Fourth Edition 1803 8vo

HALF-TITLE: *Juvenilia*; or, a Collection of Poems.

TITLE: As in the Third Edition, except that the date is 1803 and the words Fourth Edition are inserted between double rules.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso blank [iii-iv]; Advertisement, verso blank, [v-vi]; Dedication, verso blank, [vii-viii]; Subscribers to the Fourth Edition, [ix]-xxiv; Text, [1]-215. The Bartolozzi engraving faces page 32, and the portrait of Hunt appears as the frontispiece.

Original gray boards, all edges uncut. Size  $9 \times 5\frac{3}{4}$  inches.

Another copy of this edition is in the collection bound in old sheep, paper label, marbled edges. Size  $8\frac{1}{4} \times 5$  inches.

Lord Byron, when he afterwards came to see me in prison, . . . told me, that the sight of my volume at Harrow had been one of his incentives to write verses, and

that he had had the same passion for friendship which I had displayed in it. To my astonishment he quoted some of the lines, and would not hear me speak ill of them. — *Autobiography*, 1850, ii, 309.

Hunt's father was a splendid canvasser for subscriptions. The list in the First Edition contains 808 names. These had grown with each issue until the Fourth, when 849 names are recorded. Included are dukes, churchmen, artists, statesmen, educators, physicians — and there is one Mr. Prince, "a favourite victualler of the London citizens in St. Mary Axe." Included are: His Grace the late Duke of Bedford — the disinterested patriot — promotor of useful science — benefactor of the industrious poor — the friend of man; Master Henry Cutler — distinguished at a very early age for his musical abilities; Rev. John Ewing, D.D., Provost of the University of Pennsylvania — one of the first mathematicians and philosophers in the United States; Governor Franklin — formerly the able and faithful governor of New Jersey — son of the late Benjamin Franklin, *prime conductor* of the American revolution, and principal *founder* of the United States of America — without his *type* in our days; Hon. Gibbs Walker Jordan, agent for Barbadoes, one of the first and most faithful colonies of old England; the Universities of New York and Pennsylvania, the latter "the *Alma Mater* of the author's father"; Nicholas Waln — in his youth an eminent barrister at Philadelphia, and for some years past as eminent a preacher in the Society of Friends — a people simple, yet for the most part subtle; and so on. It is interesting to note that among the subscribers are listed Lords Eldon and Ellenborough, who later appeared in proceedings against Shelley and Leigh Hunt.

## JUVENILIA                      First American Edition    1804    8vo

TITLE: *Juvenilia*, / or, / a Collection of Poems: / written / between the ages of twelve and / sixteen. / [*double rule*] / By J. H. L. Hunt, / late of the Grammar School of Christ's Hospital. / [*double rule*] / Philadelphia: / printed and published for the author, / by H. Maxwell, / No. 25, North Second-street. / 1804

PAGINATION: Frontispiece, an etching of Hunt by D. Edwin; Title, verso blank, Dedication, verso blank, Advertisement, verso blank, Contents, two pages, all unnumbered; Text, [3]-216.

In some copies five pages of names of subscribers follow the text. Among the subscribers were Henry W. Muhlenberg, J. Strawbridge, Joseph Hunt, Thomas Wetherspoon, a misprint no doubt for Witherspoon, J. Morris, Miss Swift, probably a relative of Leigh Hunt, and Nicholas Biddle. One Hugh Maxwell, perhaps the publisher, subscribed for 20 copies.

## 14 MY LEIGH HUNT LIBRARY

A copy of each of these two issues is in the collection, one in half-calf, leather label, decorated back, the other in full sheep, new back. Size  $6\frac{1}{2} \times 3\frac{3}{8}$  inches. The two copies are preserved in a half morocco slip case, bands and letters, by The Torch Bindery.

The statement that the book was "printed and published for the author" is rather interesting. It is quite certain that Hunt never received a penny from the adventure; possibly he never was given a copy of the book.

*The Port Folio*, Philadelphia, 1803, vol. iii, 170, makes reference to this American edition of *Juvenilia*: "A proposal has been issued, in this city, for the republication of these poems for the *benefit of the author*. To publick favour, to *American* attention, some of his claims have been artlessly stated. I know not if he be poor, but all may know that he is deserving. It is to be presumed that from the kindness of the patron, and the contribution of the public, he is far above the miseries of dependence, and unexposed to the chilliness of penury. But Burke has told us, and told us truly, that there is not only the just price for common labour, but a tribute which Opulence owes to Genius, and which *when paid, honours the giver and the receiver*. We are not to calculate, with a pedlar's slate and pencil, the sum total of a Poet's receipt and expenditure, but looking only at the amount of his genuine worth, and the rate of his just expectations, regulate his reward by the fair standard of generous proportion."

*The Port Folio* was printed and sold by Hugh Maxwell the publisher of this first American edition of *Juvenilia*. I believe this to be the first note of this book to appear in a bibliography of Leigh Hunt.

### POEM IN EUROPEAN MAGAZINE

1801 8vo

#### First Edition

Hunt's poem "Melancholy" received its first publication in the *European Magazine* for December, 1801, p. 448. It was re-printed by Milford in 1923. In my collection are the numbers of the magazine from July to December, bound in brown silk cloth, back lettered.

Mr. Blunden calls my attention to a poem by Hunt, never re-printed, in the *Monthly Mirror* for 1802 entitled "Anacreontic." Perhaps it is the same as the one noted below, "The Petition."

## POETICAL REGISTERS

1801-1811 8vo

Some of the early volumes of *The Poetical Register, and Repository of Fugitive Poetry* contain poems by Hunt.

In the 1801 volume of this publication — the first of the series — are these titles under the designation "Original Poetry":

The Shade of Collins (published previously in the *Morning Chronicle*)

Epitaph on Cowper

To my Friend on his Return from the Country, August 24, 1801

The Petition: an Anacreontic.

Song in Imitation of Sir J. Suckling.

Translation of Horace's Ode "Descende Cœlo, &c. — a Fragment"

Under the designation "Fugitive Poetry" are these:

Ode to Thomas Campbell, Esq.

Sonnet Written at the Close of Eve (see also *Petrarca*, below)

A note in this volume states that "Mr J. H. L. Hunt is engaged in the composition of a tragedy called the 'Earl of Surrey.'"

The 1805 volume, published in 1807, contains, under "Fugitive Poetry":

Ode to Contemplation

In the volume for 1806-1807, published in 1811, is found under "Original Poetry":

Imitation of the First Pythian of Pindar;

And under "Fugitive Poetry":

Love and Wine Separated: Lines written in a blank page of Anacreon.

The volume for 1808-1809, published in 1812, contains under "Fugitive Poetry":

Welcheren Expedition (re-printed from *The Examiner*, January 7, 1810)

Catullus's Return Home to his Estate at Sirmio, Imitated (re-printed from *The Examiner*, August 21, 1808)

## 16 MY LEIGH HUNT LIBRARY

In the volume for 1810-1811, published in 1814, appears:

Horace. Ode V. Book I. To Pyrrha (re-printed from *The Examiner* for September 27, 1812).

The 1801 volume of *The Poetical Register* offers this criticism of *Juvenilia*: A considerable degree of taste and genius is manifested in this volume of juvenile poems. Many of the pieces would not disgrace authors of a more advanced age. The "Palace of Pleasure" in particular is conceived and executed with great ability. The difficult stanza of Spenser is well managed. . . . The pastorals, and the pieces in blank verse, are of inferior merit. . . . Of all bad verse, bad blank verse is the worst.

Inserted in the *Poetical Register* for 1806-1807 is this autograph letter:

Mond. 8th. March 1802

Sir,

*I have to inform you that there is one piece you have not marked, which has been published in the Morning Chronicle, "The Shade of Collins"; all the rest without marks are original. If it is no intrusion on your time, I would beg your examination (for their insertion) of the two enclosed pieces; the preamble to the Pindaric may be inserted or not at pleasure. You will perceive, Sir, that I have sent you Ode, Epistle, Epitaph, Epigram, sentimental Song, Sonnet, and Translation; to make this heterogeneous collection more complete, I would add a Pindaric, and an Anacreontic Song\*; but perhaps I am too late. Believe me, Sir, it is not vanity which influences this second offer; but "si me tuis vatibus inseres," I think my Muse will not be a little proud of, Sir, Your humble Servant, J. H. L. Hunt*

*\*These have never been published.*

The letter is addressed "For the Editor of the Poetical Register."

### THE NEGRO BOY

Circa 1802

First Separate Publication

TITLE: The Negro Boy, / a Ballad / the words by J. H. L. Hunt, / set to Music by G. E. Williams. / London Printed by Hy. Thompson, at his Wholesale warehouse, 75, St. Pauls Church Yard

Three pages, 12 $\frac{7}{8}$ x9 $\frac{1}{8}$  inches. Bound with other rare songs in half calf. "The Negro Boy" appeared in *Juvenilia*, 1801, as a poem of six stanzas. In this song publication, stanzas four and six are omitted.



*Leigh Hunt*

*Aged 17*

*From a miniature by R. Bowyer*



## PETRARCA

First Edition 1803 8vo

TITLE: Petrarca: / [*double rule*] / a Selection of Sonnets / from various Authors. / With / an Introductory Dissertation / on the / Origin and Structure of the Sonnet. / [*double rule*] / London: / Printed by and for C. and R. Baldwin, New / Bridge-street, Blackfriars. / [*single rule*] / 1803.

Original boards, paper label, uncut, frontispiece and two other engravings by the compiler's brother, P. Henderson, xl+192 pages. Preserved in half-morocco slip case, by The Torch Bindery.

The dedication is to the Duchess of Devonshire, and is signed George Henderson, London, Aug. 13, 1803.

The book is claimed by some to be a Hunt First Edition by reason of the insertion, on page 110, of a sonnet entitled "Written at the Close of Eve." This sonnet is to be found also in the *Poetical Register* for 1801, and if that date is correct, it of course would be the first publication. The *Poetical Register* seems never to have been published on time, nor can the dates on the titles be relied upon. For example, a second edition of the 1802 volume bears a publication date of 1803, and on pages 175 and 195 are to be found selections dated June 15, 1803, and May, 1803. Why these 1803 productions in an 1802 book is a question it is pertinent to ask. The suggestion is made that the collector will be justified in seeking to possess both publications.

A sonnet from *Juvenilia*, 1801, appears on page 54. The title of the book was bestowed in honor of Petrarch, who, "if he was not the inventor of the sonnet, may be considered to have been the first who claimed for it any particular distinction."

## THE TRAVELLER

A Newspaper 1804-1805

[Not in my collection]

Hunt's first prose work of any considerable amount appeared in an evening paper called *The Traveller*, in 1804-1805. He employed the signature "Mr. Town, junior, Critic and Censor-General." He offered his contributions, he tells us in his *Autobiography*, "with fear and trembling . . . and was astonished at the gaiety" with which they were accepted. His compensation was "five or six copies of the paper, which I enjoyed every Saturday when my essays appeared. . . . Luckily, the essays were little read; they were not at all noticed in public; and I thus escaped the perils of another premature lauda-



tion for my juvenility." The style is an imitation of the papers by Colman and Thornton in *The Connoisseur*. "They possessed great animal spirits, which are a sort of merit in this climate," wrote Hunt. Volumes i and ii of a new edition of *The Connoisseur* published in 1822 are in my collection. They are said to have come from Hunt's library, though there is nothing to indicate that such is the fact.

He might have been seen dropping an occasional paper, in which the style of Colman and Thornton's *World* was closely copied, into the letter-box of the *Traveller*, an evening paper belonging to the body of commercial travellers (in the same way as the *Morning Advertiser* now belongs to the licensed victuallers), and edited by Quin, but since incorporated with the *Globe*; and, on Saturdays, when his essay had appeared, emerging, with beaming countenance, from Bolt Court, with the five or six copies of the paper with which he was rewarded, as great a man as the jovial writers whom he admired, and whose signature he had adopted, with the addition of "Junior" – for if we were to look over his shoulder, we should find that that article of which he is admiring the appearance in print so much, is signed "Mr. Town, junior, Critic and Censor-General." – *History of British Journalism*, by Alexander Andrews, 1859, ii, 27-28.

## THE MONTHLY MIRROR

1804 Small 4to

### First Edition

THE MONTHLY MIRROR for May, 1804, pp. 340-343, contains an "Ode to the Memory of Robert Burns," by J. H. L. Hunt. There are fourteen stanzas of six lines each. They read:

*Adieu, w' a' thy wood-notes wild,  
Thy rural pipe sae sweetly mild,  
Thy song that mony a sigh beguil'd  
In Sorrow's breast;  
Adieu, Misfortune's tuneful child;  
Thou'rt gane to rest!*

*Tho' wealth and simple pride refuse  
To weep a persecuted Muse,  
Love, whom ye sang sae sweet, tear-dews  
Thy honour'd tomb;  
And o'er thee mony a flow'ret strews  
O' gayest bloom.*

*Fond Spring for thee around the plough  
Sba' wreathe her willow's greenest bough;*

*And smiling Love's warm hallow'd vow  
Breathe on thy grave;  
Or whisper where yon hill below  
The dark trees wave.*

*Oft when the dying breeze sha' seek  
Wi' murm'ring kiss the ev'ning's cheek,  
And rustling whispers fitfu' break  
Fra' twilight grove,  
Remembrance o'er the wild sha' wake  
Thy pipe o' Love.*

*And oft where Tilt's hoarse-dashing wave  
Hears round the rock his wild stream rave,  
Yon woods, that, as the storm they brave,  
Mourn o'er the flood,  
Sha' murmur to each sullen cave,  
In music rude:*

*While as thy songs o' freedom sound,  
The mighty spirits pour around,  
Of Scots wha hae on patriot ground,  
Wi' Wallace bled;  
The groves wi' awful grandeur crown'd  
Bow to the dead!*

*The flood's majestic genius rears  
His furrow'd front sublime in years,  
And as the swelling pomp he hears,  
Rolls his dark eye,  
And shakes the reeds wreath'd o'er his ears,  
Tumbling fra' high.*

*Night silent comes; the hero band  
Sit pond'ring on their native land;  
Tilt half enchains wi' rugged hand  
His moon-lit wave,  
The woods in sullen murmurs grand  
Soothe the stern brave!*

*How solemn thus, when life's aw'd sight  
Looks in the grave, the day ance bright  
Spread wi' dark clouds, to view its light,  
Steal fra' the eye;  
And ponder on the gath'ring night,  
Futurity!*

*But night is gane; the smiling morn  
Beams o'er Tilt's rock-broken burn;*

*Awa' the fairy vision's torn;  
 And truth ance mair  
 Points where his lyre lies a' forlorn,  
 The charm o' Ayr!*

*Ab, (blush, ye proud, on wealth wha doat!)  
 The tune o' life ha' lost its note,  
 While yet upon his lyre could float  
 The blythsome strain;  
 His lips they were a' pleasure swote,  
 His heart a pain!*

*But in the grave na wealthy scorn  
 Frowns on the Muse's blushing morn;  
 Nor fra' her tear-dew'd brow is torn  
 The wither'd wreath;  
 That cherish'd by no dews, forlorn,  
 Sbrunk into death!*

*Yet shouldst thou scorn a hundred deaths,  
 On Scoti's wild red-blossom'd heaths,  
 For Burns they weave immortal wreaths;  
 Fra' ev'ry grove  
 His lay each ruby lip soft breathes,  
 That talks o' love!*

*Adieu, wi' a' thy wood-notes wild,  
 Thy rural pipe sae sweetly mild,  
 Thy song that mony a sigh beguil'd  
 In Sorrow's breast;  
 Adieu, Misfortune's tuneful child;  
 Thou'rt gane to rest!*

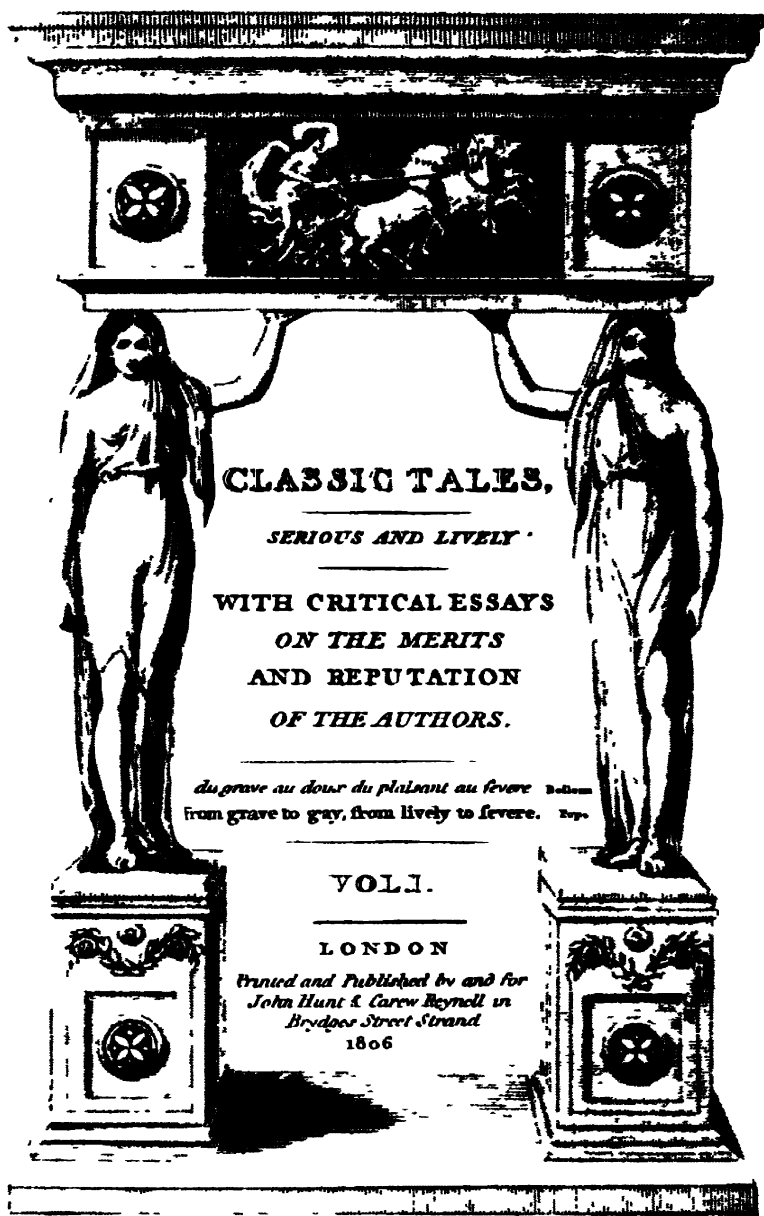
The number of *The Monthly Mirror* containing this poem is in the collection bound in half leather, scotch plaid covers. Size 8x5 inches. I have a newspaper clipping of this with a slightly differing text. I believe it antedates the magazine publication, and that it is probably from the *Morning Chronicle*.

CLASSIC TALES

5 vols. 1806-1807 12mo

First Edition

TITLE, engraved and illustrated, not paged: Classic Tales, /  
 Serious and Lively: / with Critical Essays / on the Merits /  
 and Reputation / of the Authors. / *du grave au doux, du*  
*plaisant au severe*. BOILEAU. / From grave to gay, from lively  
 to severe. POPE. / Vol. I. / London. / Printed and Published





by and for / John Hunt & Carew Reynell, in / Brydges Street Strand. / 1806. [Titles of vols. ii, iii, iv, v exactly similar except that they are dated 1807. The versos are blank.]

PAGINATION: Vol. i: Preface signed L. H., [1]-2; Text, consisting of critical essays by Leigh Hunt on Mackenzie, Goldsmith, and Brooke, and selections from their writings, [3]-323, Contents of vol. i on verso. Vol. ii: critical essay by Hunt on Voltaire, with selections from his writings, [1]-324; Contents, [325], verso blank; Vol. iii: critical essay by Hunt on Johnson, with selections from his writings, and from those of Marmontel, with an essay on his writings and genius [by Thomas Reynell], [1]-322; Contents [323], verso blank. Vol. iv: additional selections from Marmontel, a critical essay on Hawkesworth [by Reynell], with selections, [1]-319, verso blank; Contents, [321], verso blank. Vol. v: additional selections from Hawkesworth, a critical essay on Sterne [by Reynell], and selections from his writings, [1]-316; Contents, [317], verso blank. Three leaves of advertising matter follow the text of vol. v, announcing *The Examiner*, *Critical Essays*, and *The Dramatic Mirror*.

Old diced calf, decorated backs, sprinkled edges. Size 6x3½ inches. There is present also a set bound in full red morocco, floreated sides and decorated and lettered back, top edges gilt.

In each volume are three plates engraved by Fittler, Anker Smith, Bromley, J. C. Smith, W. J. White, Rhodes, Johnson, Pye, and Heath, after designs by A. W. Devis, David Wilkie, Uwins, Marsh, and Robert Hunt. The plate to accompany Hawkesworth's *Flavilla*, in vol. v, has been marked in error by the engraver "vol. i, 19." As a result it appears in some copies of vol. i, though it is dated 1808.

A second edition of vol. i was issued with the date 1807, this being frequently catalogued as a first edition. Only a slight typographical variance appears in the two editions. I am inclined to the opinion that only the first volume was re-printed.

CLASSIC TALES was issued in monthly parts at 2s. 6d.; in boards at 8s. In *The News* for March 1, 1807, the announcement is made that the fourth part was to be issued the next day, and that "The three Parts already out, form an elegant

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Volume." This would seem to indicate that the first volume, in fact, was published in 1807 and not in 1806, though the first part undoubtedly was issued in 1806. The three parts contained in the first volume were published with engravings. These are dated December 1, 1806, January 1, and February 1, 1807. The plates for volume ii bear dates March 1, April 1, and May 1, 1807; those for volume iii, June 1, July 1, and August 1, 1807; those for volume iv, September 1, October 1, and November 1, 1807; and those for volume v, January 1, 1808, for one, and February 1, 1808, for two.

Inserted in volume i of the set in red leather is this letter from Hunt to a Mr. Powell, probably the Powell who collaborated with Leigh Hunt and others in *Chaucer Modernized*:

*Kensington, March 6th.*

*My dear Powell,*

*I have to beg many pardons for leaving your letter unanswered so many days; but I will recount, when I see you, the number of contre-temps that occasioned it. We did not like to send the sheets out, till we could send the Preface with them, — for reasons which said Preface will show you; but you shall have one of the very first batches that go forth, the moment that it is ready. It shall not wait for binding. Ever truly yours,*

LEIGH HUNT.

The issue of *The News* for February 1, 1807, carried this announcement: The Third Part of the new Monthly Publication, entitled *Classic Tales*, which completes the first volume of this interesting and elegant Work, will appear tomorrow: it is adorned with a Narrative Print, and contains the pathetic story of The Man of Letters, by Brooke. — The Tales already published in Parts I. and II. are, Louisa Venoni and La Roche, by Mackenzie; The Disabled Soldier, The Strolling Player, The Man in Black, The Chinese Philosopher's Son, The Decayed Beau, The Clubbist, The Author's Club, Choang and Hansi, and the Manhater, by Goldsmith. — Critical Essays on the Merits of the Authors (*from the pen of the Gentleman who conducts the Dramatic Department of this paper*) are added. — Every Part is embellished with a Narrative Print; the two which have appeared are excellently engraved by Fittler and Anker Smith, from masterly designs by Devis and Wilkie. — Part IV. will contain several Tales by Voltaire, and a Print after a painting by Wilkie.

The *Saturday Review*, August 24, 1859, in noting a re-print of *Classic Tales* states that the prefaces to the selections were published first in 1806 in the *Monthly Repository of Theology and General Literature*.

An American edition in five volumes bears the imprint of White & Allen, N. Y., no date, and one was issued by Lippincott & Co., Philadelphia, no date.

## THE NEWS

1807-1808

Hunt's early theatrical criticisms appeared in *The News*, a weekly London paper that seems to be somewhat rare. The British Museum has a copy but it is of recent acquisition. The numbers for 1807 and 1808, lacking the file for January, 1808, and the issues for May 22 and December 18, 1808, are in my collection, bound in half leather. Hunt's farewell to his readers appeared in the issue for December 13, 1807, at which time he was preparing to help his brother John in establishing *The Examiner*. The best of his work for *The News* appeared later in his Critical Essays. The "Farewell" was re-printed in 1927 in *Prefaces by Leigh Hunt*, Chicago and London. This paper was established in May, 1805.

## CRITICAL ESSAYS

First Edition 1807 8vo

HALF-TITLE: Critical Essays, / &c. &c.

TITLE, engraved: Critical Essays / on the / Performers of the London Theatres, / including / General Observations / on the Practise and Genius of the Stage. / By the Author of the Theatrical Criticisms in / the weekly paper called the News. / [Engraving by Scriven, after R. Hunt, of Comedy and Tragedy uncovering a looking-glass] / [two-line quotation from Horace] / London. / Printed by and for John Hunt, at the office / of the News, 28, Brydges-street, Strand. / 1807.

PAGINATION: Half-title, verso an advertisement noting that after the Title-page had been engraved the author had quitted the *News* to write only for *The Examiner*, [i-ii]; engraved Title, not paged; Dedication, to John Hunt, verso blank [iii-iv]; Preface, [v]-xiv; Contents, [xv-xvi]; Text, [1]-229, verso blank; sub-title, Appendix, verso blank, not numbered; Text of Appendix, [1]-58; sub-title, Index, verso blank, not numbered; Index, [i]-xvii, verso Errata; Prospectus of *The Examiner*, [i]-viii; a page announcing, as preparing for publication, *Satires, Epistles, and Lyric Pieces*, and *Poems of Horace*, both by Leigh Hunt. These books never were issued.



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Original olive boards, paper label, uncut. The label reads: Critical / Essays / on the / Performers / of the Theatres. / Price 8s. Size  $6\frac{7}{8} \times 4\frac{1}{8}$  inches.

While the Title-page bears the date 1807, actual publication did not take place until the following year as is indicated by the fact that a note to *The Examiner* Prospectus states that "The first number of this Paper appeared on the 3d January, 1808." *The Examiner* Prospectus is dated October, 1807.

On the half-title of the copy in my library is the autograph presentation inscription: *Mr. Samuel Cardozo with the Author's best remembrances.* On the front fly-leaf is an inscription showing the transfer of the copy from the father to the son, Samuel Cardozo, Jr. Inserted is the following letter from the actor Downton to Leigh Hunt:

*My dear Sir*

*I am indeed proud and highly gratified in having at the close of my career the able services of one who has so kindly and generously been my Patron and support through my long theatrical life.*

*As a preliminary step to a general meeting of the Committee, a few of the heads of the profession &c will meet at Covent Garden Theatre in Mr. Bartley's room at 2 o'clock on Wednesday next: if convenient will you be so good as to attend on that day — an advantage I much desire.*

*The after "List of Patrons" I should have sent in my last: Her Majesty the Queen Dowager; H. R. H. the Duke of Cambridge; the Dukes of Beaufort, Bedford, Northumberland, Devonshire; Marques Normanby; Earls Uxbridge, Chesterfield; Lords Saye and Sele, Holland, Maryboro', Arden, Dudley Stuart, John Russell, Segrave, &c. &c.*

This letter is dated Princes Road, 132 Kennington Cross, April 20, 1840, signed W. Downton.

This copy is preserved in a full wine-colored straight-grained morocco case, bands and letters. There is present another copy in half olive morocco, top gilded, other edges uncut. This copy has seventy-one extra illustrations. The portrait of Leigh Hunt, age 36, by Armytage after Severn, is inserted as a frontispiece. Other engravings are: James Cobb; John Kemble as *Cato*; Mrs. Inchbald; John Kemble as *Hamlet* (2); portrait of Kemble and one of Mrs. Siddons; Mrs. Siddons as *Lady Macbeth* and in *Princess Katherine*; Pope as *Porthumus*; Raymond as *Macbeth*; Henry Johnston as *Young Norval*; Murray as *Heartly*; Mrs. Powell in *Mary Queen of Scots*, and as *Boadicea*; Frederick Reynolds; Bannister (2); John Palmer as *Don John*; Lewis (2); Munden as *Gripe*; Suett; Robert Palmer; Thomas Dibdin; Fawcett (2); Simmons as *Abel*; Liston (2); Incledon; Emery (2); Wewitzer; Johnstone as *Sir Callaghan*; Blanchard (2); Downton (4); Charles Mathews (3); Parsons as *Col. Oldboy*; Miss Pope; Mrs. Davenport as *Miss Winifred Evans*; Mrs. Mattocks (2); Miss Mellon (3); Miss Duncan (3); Miss Farren; Elliston: Theatre Royal and interior; Miss Smith; Cooke (3); Charles

CRITICAL ESSAYS  
ON THE  
PERFORMERS OF THE LONDON THEATRES,  
INCLUDING  
GENERAL OBSERVATIONS  
*ON THE PRACTISE AND GENIUS OF THE STAGE.*

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BY THE AUTHOR OF THE THEATRICAL CRITICISMS IN  
THE WEEKLY PAPER CALLED THE NEWS

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Respicere exemplar vitæ morumque jubebo  
Doctum imitatore, et veras hinc ducere voces  
HORACE.

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LONDON  
PRINTED BY AND FOR JOHN HUNT, AT THE OFFICE  
OF THE NEWS, 28, BRIDGES STREET, STRAND

1807.



Kemble as *Vincentio*; Murphy; Stephen Kemble; Mrs. H. Johnston; Prince Hoare; Rae; Edmund Kean; Colman the Younger.

I have the book now before me; and if I thought it had a chance of survival, I should regret and qualify a good deal of uninformed judgment in it respecting the art of acting. . . . I particularly erred with respect to comedians like Munden, whose superabundance of humour and expression I confounded with farce and buffoonery. Charles Lamb taught me better. There was a good deal of truth, however, mixed up with these mistakes. — *Autobiography*, 1850, i, 291.

Leigh Hunt's theatrical criticisms attracted attention because of their originality and independence. So chary was he of actor influence that he refused to meet theatrical people or to accept passes to the play-houses. The material for this book largely appeared in *The News*, published by John Hunt.

"I have endeavored to criticise those only who deserve applause, not those who merely obtain it," writes Hunt in the Preface.

A copy of *Critical Essays* is in the Forster collection in the Victoria and Albert Museum at South Kensington. It is extra-illustrated. It formerly belonged to George Daniel (1789-1864), who has written on the Dedication page: "A large proportion of these *Critical Essays* are splenetic and lying. Those on John Kemble and Pope are particularly so. Mr. Kemble caused the critic to be expelled from the Green Room, into which, as a hireling of the Press, he had intruded himself — for his impertinence and vulgarity. Hence his malignant vituperation of that accomplished gentleman, and magnificent Tragedian. Mr. Pope simply pulled the nose of Zoilus for his impudence, and applied a fundamental argument to his person, which provoked this characteristic rejoinder — 'He thought to hurt me; but he didn't!'"

George Daniel was a miscellaneous writer and book-collector. His books were sold at his death for £16,000.

## THE EXAMINER

1808-1824

Unfortunately for me, my collection of *The Examiner* for the period covered by Hunt's editorship is not complete, nor do I have access to the missing volumes as this publication is going through the press. I possess the issues for these years only: 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1818, 1820, 1823, 1824.

The main objects of *The Examiner*, Hunt tells us in his *Autobiography*, were to "assist in producing Reform in Parliament, liberality of opinion in general (espe-

cially freedom from superstition), and a fusion of literary taste into all subjects whatsoever. It began with being of no party; but Reform soon gave it one."

In a lengthy article on "The Periodical Press" the *Edinburgh Review* for May, 1823, has this to say of *The Examiner*: "With the exception of a little egotism and twaddle, and flippancy and dogmatism about religion or morals, and mawkishness about firesides and furious Buonapartism, and a vein of sickly sonnet-writing, we suspect *The Examiner* must be allowed (whether we look to the design or execution of the general run of articles in it) to be the ablest and most respectable of the publications that issue from the weekly press."

Edmund Blunden in *Leigh Hunt's "Examiner" Examined*, London, 1928, epitomizes in splendid way this famous periodical. For information concerning the contents of the volumes not in my possession I am indebted to Mr. Blunden's very excellent book.

## THE EXAMINER

1808

My copy of *The Examiner* for 1808 lacks the initial number. In the second issue Hunt begins a department which he calls "The Literary and Philosophical Examiner," signing it with what was soon to become a familiar signature, the hand. "If I can amuse them [the public] with any originality, I shall think myself deserving," he writes; "if I procure them any moral benefit, I shall think myself most happy." This proposed department seems not to have been continued. Lengthy theatrical criticisms by Hunt appear from the very beginning of this publication. He writes as one having authority, hesitating not to suggest better work on the part of the actors and actresses. It is curious to note in the leading article in the January 31 issue that "America . . . will never become a great commercial nation."

Evidently Hunt was not able to contribute matter at times, due doubtless to attacks of illness, and numerous editorials in this first volume are signed with the initials R. H. These initials stand for the name of his brother Robert, who did most of the art criticisms. "An Attempt to Shew the Folly and Danger of Methodism" begins in the issue for May 8 and is not completed till December 25. These articles were published in book form in 1809.

Hunt aged twenty-two did not appear to admire ladies who make displays of their figures on the stage. Hear his comments on Mrs. Jordan as *Viola*: "With all my respect for the talents of this actress, I was completely disgusted at her appearance; . . . She appeared in

thin white breeches and stockings that fitted her like her own skin, and just over her waist hung a vest, still thinner, of most transparent black lace. I shall not be exact in my description, lest I should appear to be writing upon anatomy, but if ever woman was ingenious enough to be effectively though not actually naked, such a woman was Mrs. Jordan. . . . *Viola* should have been really *disguised*, not undressed as a woman under *pretence* of being dressed as a man. Besides, Mrs. Jordan has daughters, and I am told that these daughters sometimes witness her performances. For shame! For Shame!" The paper for July 24 prints a "squib" with the title "Retaliation." It is appropriate reading today. Is it by Hunt?

*If Eve in her innocence could not be blamed,  
Because going naked she was not ashamed,  
Whoe'er views the ladies, as ladies now dress,  
That again they grow innocent, sure will confess,  
And that artfully too they retaliate the evil,  
By the Devil once tempted, they now tempt the Devil.*

"Catullus's Return Home to Sirmio" is given first publication on August 21, and was inserted again September 20, 1812. In the issue for September 11 Hunt emphasizes his professions of independence of all parties: "If I must give my creed, it is simply this; the truth, the whole truth, and nothing but the truth, the constitution, the whole constitution, and *nothing but the constitution*. I can admire the talents of an illustrious scoundrel without applauding his ambition, and lament the error of the state without wishing to live under any other: in short, I will flatter neither my country nor its enemies, and the distinction which I make between the corruptions of the British constitution and the corruptions of the French, is precisely the same which I make between the errors of a good man and the vices of a profligate." In an editorial on "Military Depravity" in the paper for Oct. 23 Hunt laid the foundation for his first libel suit. The suit was cancelled before trial, but the action was a financial burden to the Hunts in the early days of launching a new venture. On November 13 in an editorial on the "American Republic" Hunt unmercifully scores us: "I would rather live in China, where the best ambition of the human intellect is respected, than among the noisy and vulgar money-changers of America, whose God is a very Dagon, an image with a head of block and

bowels of halfpence." We know "no writing so beautiful as the ledger, no picture so lively as the national coin, no music so animating as the chinking of a purse." We are "the Grub-street of the world."

Hunt had distinguished aid in editing the initial volume of this famed publication. Many of the theatrical criticisms are signed by H. R. and B. F. The first was Henry Robertson, treasurer of Covent Garden theatre, and a man who deserves to be better known; the second, Barron Field, to whom Hunt later addressed some sonnets.

## SONGS First Editions [1808] Folio

No. 1. / SILENT KISSES. / Written by Leigh Hunt Esqr. Composed by John Whitaker / London / Printed & sold by Button & Whitaker 75 St Paul's Church Yard.

No. 2. / LOVE AND THE AEOLIAN HARP. / Written by Leigh Hunt Esqr. Composed by John Whitaker / London / Printed & sold by Button & Whitaker, 75 St Paul's Church Yard

Bound in full blue pebbled morocco by The Torch Bindery.

These two items are quite rare. Each consists of four pages, the last page blank. They are engraved throughout by T. C. Bates. No date is given but the year 1808 generally is assigned to the publication of these pieces. They were entered at Stationer's Hall. In No. 1 it is stated that there may be had, "written and composed by the same Authors No. 2 – Love and the Aeolian Harp. No. 3, Mary, Mary, list! Awake!" In the No. 2 song, however, No. 3 is not mentioned, and the presumption is that it was not published with the music. A copy of the words is in the British Museum, printed on a small 8vo sheet. Blunden, in his *Leigh Hunt*, 1930, states that "one at least of Whitaker's melodies gave to the words 'Mary, Mary, list, Awake,' half a century of occasional 'interpretation.'" Which is to say that the piece was included in popular collections until 1860. On October 19, 1808, see *Correspondence*, i, 39, Hunt wrote Mrs. Hunt, then Miss Kent, in reference to "Love and the Aeolian Harp" being set to music by Whitaker, and incorporated in the letter a copy of the words. They differ from the text in the copy here noted. The text of the No. 3 song is printed by Milford.

Later: No. 3 was engraved and printed in New York by E. Riley and in London by Button & Whitaker, *circa* 1810. I have not seen a copy.

## THE EXAMINER

1809

The bound volume of *The Examiner* for 1809 contains a Preface in which Hunt makes reference to two actions that have been brought against the paper by the crown. One of these, "after costing as much as it could in preliminaries, was done away by the expulsion of the Duke of York from office, and the second is now in suspense, whether it will or will not be done away by the expulsion of ministers." But "whatever be the issue, the tone and temper of *The Examiner* will still be the same – very indifferent to threat, and resigned to consequences." The first issue for the year has a two and a half page leading editorial "On the prosecution commenced by the Duke of York against this paper in Consequence of its Strictures on Major Hogan's Pamphlet." The editorial concludes: "An honest, an independent, and an ill-treated man shall always be supported in his complaint, so long as there is reason to believe it true, by the Proprietors of this Paper. As they are brothers by birth, so it is their happiness to be brothers in sentiment, and it will be their pride to be brothers in suffering." In an early paper of the year Hunt longs "to see some American books worth reading." Very full reports are given of the trial of the Duke of York. An editorial on Sheridan evinces Hunt's rashness in his youth: "Go, Sir, to your bottle; and when your friends, bustling and jesting, carry you at night to bed, think for a moment how soon you will be carried in a different manner to a very different place." Hunt continually is criticising the reigning powers. "*The Examiner* prospers," says Hunt in an editorial on December 3, "and daily increases in prosperity"; and "it is not easily to be reduced by one, or two, or three, or four, or five" actions for libel. "However desirable an honourable competency may be to us, an honourable conscience is our indispensable enjoyment and companion." He concludes this vigorous editorial by saying "that if the Ministers will persist in making us think well of ourselves, and should proceed so far as to cut us off a short time from society, we shall be enabled to say in the words of the fine old Poet,

*'Stone walls do not a prison make,  
Nor iron bars a cage;  
Minds innocent and quiet take  
That for a hermitage.'*



AN ATTEMPT TO SHEW THE FOLLY AND DANGER  
OF METHODISM

First Edition 1809 8vo

TITLE: An Attempt / to shew the Folly and Danger / of / Methodism. / [*double rule*] / In a series of essays, first published in the / weekly paper called *The Examiner*, / and now enlarged with a preface and additional notes. / By the Editor of *The Examiner* [*between single rules*]. / Seducit stolidam pietatis imagine plebem; / Nec prius ille furens animi satiabitur ardor, / Ambitioque procax, donec cum fune cuculla / Abjecto induerit regali tempora mitra. / G. BUCHANANI FRANCISCANUS. / [*double rule*] / London: / Printed for and sold by John Hunt, Examiner Office, / No. 15, Beaufort Buildings, Strand. / [*printer's rule*] / 1809. / [*Price Two Shillings and Sixpence.*] On reverse, at bottom left hand corner: Reynell and Sons, Printers, / 21, Piccadilly London.

PAGINATION: Title, verso imprint, [i-ii]; Preface, [iii]-xiv; Text, [1]-78; Notes, 79-105; Extract from *The Examiner*, July, 1809, 106-110; Prospectus of *The Examiner*, [i]-v, verso blank. On page v are announcements of *Classic Tales*, in 15 Parts, and *Critical Essays*. The British Museum copy lacks *The Examiner* Prospectus.

Enclosed in a half red morocco slip case with protective wrappers, raised bands and letters. Size  $8\frac{1}{4} \times 5\frac{1}{2}$  inches.

So "orthodox" were these essays, short of points from which common sense and humanity always appeared to us to revolt, and from which the deliverance of the Church itself is now, I believe, not far off, that in duty to our hope of that deliverance, I afterwards thought it necessary to guard against the conclusions which might have been drawn from them, as to the amount of our assent. A church appeared to me then, as it still does, an instinctive want in the human family. I never to this day pass one, even of a kind the most unreformed, without a wish to go into it and join my fellow-creatures in their affecting evidence of the necessity of an additional tie with Deity and Infinity, with this world and the next. But the wish is accompanied with an afflicting regret that I cannot recognize it, free from barbarisms derogatory to both; and I sigh for some good old country church, finally delivered from the corruptions of the Councils and breathing nothing but the peace and love befitting the Sermon on the Mount. I believe that a time is coming, when such doctrine, and such only, will be

**AN ATTEMPT**  
**TO SHEW THE FOLLY AND DANGER**  
**OF**  
**METHODISM.**

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*IN A SERIES OF ESSAYS, FIRST PUBLISHED IN THE  
WEEKLY PAPER CALLED THE EXAMINER,*

AND NOW ENLARGED WITH A PREFACE AND ADDITIONAL NOTES.

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BY THE EDITOR OF THE EXAMINER.

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Seducit stolidam pietatis imagine plebem ;  
Nec prius ille furens animi satiabitur ardor,  
Ambitioque procax, donec cum fune cuculla  
Abjecto induerit regali tempora mitra.

G. BUCHANANI FRANCISCANUS.

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LONDON:

PRINTED FOR AND SOLD BY JOHN HUNT, EXAMINER OFFICE,  
No 15, BEAUFORT BUILDINGS, STRAND.

---

1809.

[Price Two Shillings and Sixpence.]

preached, and my future grave, by some old ivied tower, seems quieter for the consummation. — *Autobiography*, 1850, ii, 12.

## THE EXAMINER

1810

Hunt's poem, "Walcheren Expedition," appeared in the opening number of the year, January 7. His theatrical criticisms maintained their high mark. On January 21 he gave space to an adverse criticism of Pye, the poet laureate, questioning the value of the office. Note is made of the dropping of the libel action begun the year before. But Hunt records another one pending because of an article on military flogging entitled "One Thousand Lashes," reprinted in September from the *Stamford News*. In the usual "Postscript" to the year Hunt writes: "*The Examiner* closes its third volume under circumstances precisely similar to those at the conclusion of the two preceding years — an increase of readers and a Prosecution by the *Attorney General*. These circumstances may not be equally lucrative to the Proprietors, but they are equally flattering; and alike encourage them to persevere in a line of conduct which enables them to deserve the one and to disdain the other. Twice has the *Attorney General* been foiled on these occasions; and it is not improbable, that his amiable perseverance may be fated to sustain a similar shock for the third time."

## THE REFLECTOR

2 vols 1810-1811 8vo

First Edition

TITLE: The / Reflector, / a / Quarterly Magazine, / on subjects of Philosophy, Politics, and the / Liberal Arts. / [*printer's rule*] / Conducted by the Editor of *The Examiner*. / [*printer's rule*] / Omnis cogitatio motusque animi, aut in consiliis capiendis de rebus honestis et / pertinentibus ad bene beateque vivendum, aut in studiis scientiæ cognitionisque, / versatur. CICERO. / [*printer's rule*] / Vol. I. / From October 1810, to March 1811, inclusive. / [*double rule*] / London: /

THE  
**REFLECTOR,**

▲

QUARTERLY MAGAZINE,

ON SUBJECTS OF PHILOSOPHY, POLITICS, AND THE  
LIBERAL ARTS.

---

CONDUCTED BY THE EDITOR OF THE EXAMINER.

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*Omnis cogitatio motusque animi, aut in consiliis capiendis de rebus honestis et  
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versatur.*

---

CICERO.

*VOL. I.*

FROM OCTOBER 1810, TO MARCH 1811, INCLUSIVE.

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**London :**

PRINTED AND PUBLISHED BY JOHN HUNT, EXAMINER-OFFICE, BEAU-  
FORT BUILDINGS, STRAND :—SOLD BY J. CARPENTER, OLD BOND-  
STREET, AND ALL BOOKSELLERS.

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1811.

Printed and published by John Hunt, Examiner-office, Beau-  
/ fort Buildings, Strand: – Sold by J. Carpenter, Old Bond-  
/ Street, and all Booksellers. / 1811. Title of Vol. II is the  
same except that the legend is, From March to December  
1811, inclusive.

PAGINATION: Vol. I–Title, verso blank, [i-ii]; Prospectus, [iii]-ix,  
verso, Contents of No. 1; Text of numbers I and II, [1]-486;  
the Contents of No. II are printed on an unpaginated leaf and inserted  
following page 248. Vol. II – Title, verso blank, [i-ii]; Contents of  
No. III, with a notice of apology for shortness of matter, [iii-iv];  
Text of numbers III and IV, [1]-503; the Contents of No. IV are  
printed on the recto of an unpaginated leaf and inserted following page  
216. There is an error in pagination in the fourth number. Pages  
500-503 rightly numbered would read 450-453. Page 446 of the  
second volume is numbered 644 in the bound copies.

*The Reflector* was issued in light olive green wrappers. My collec-  
tion lacks the first number of the four published. I have two bound  
sets, one in old half calf and one in half green morocco. Size 9x5½  
inches.

Hunt in the Prospectus emphasized his independence on all matters, especially  
politics and the theatre. *The Reflector* will speak “freely of all parties without  
exception, . . . The editor . . . knows not a single politician personally.” Not only  
did Lamb find himself as an essayist in the columns of this quarterly, but so also  
did Hunt. The papers by Hunt are: The English Considered as a Thinking People;  
Account of a Familiar Spirit, who visited and conversed with the Author in a  
manner equally new and forcible, shewing the Carniverous Duties of all Rational  
Beings and the true end of Philosophy; On the Spirit proper for a Young Artist;  
The Travels of Reason (translated from the French of Voltaire); Atys the  
Enthusiast: a Dithyrambic Poem translated from Catullus, with Prefatory Re-  
marks; Remarks on the Past and Present State of the Arts in England; Retrospect  
of the Theatre, in each number; Politics and Poetics, or the Desperate Situation of  
a Journalist unhappily smitten with the Love of Rhyme; On the Public Spirit of  
the Times, and the State of Parties; On the Present and Future Character of the  
Prince Regent; Analogical Essay on the Treatment of Intellectual Disorders; The  
Feast of the Poets; A Day by the Fire.

Some of Lamb’s contributions are: *Theatralia*, afterwards reprinted in his works  
under the title, *On the Tragedies of Shakespeare, considered with reference to  
their fitness for Stage Representation*; *On the Inconveniences resulting from  
being Hanged*; *On the Danger of Confounding Moral with Personal Deformity*;

On the Genius and Character of Hogarth; On the Custom of Hissing at the Theatres; On Burial Societies; A Bachelor's Complaint of the Behaviour of Married People; A Farewell to Tobacco; Edax on Appetite; Hospita on the immoderate Indulgence of the Pleasures of the Palate. It was in this publication that Lamb had his first "try-out" as an essayist. E. V. Lucas in his *Charles Lamb*, 1905, says that had Lamb lacked the training his *Reflector* writings gave him "his *Elia* Essays would have been the poorer."

*The Examiner* had been established between two and three years, when my brother projected a quarterly magazine of literature and politics, entitled *The Reflector*, which I edited, Lamb, Dyer, Barnes, Mitchell, the present Greek Professor Scholefield (all Christ-Hospital men), together with Dr. Aikin and his family, wrote in it; and it was rising in sale every quarter, when it stopped at the close of the fourth number for want of funds. . . . In order that I might retain no influential class for my good wishers, after having angered the stage, dissatisfied the Church, offended the State, not very well pleased the Whigs, and exasperated the Tories, I must commence the maturer part of my verse-making with contributing to its pages the *Feast of the Poets*. — *Autobiography*, 1850, ii, 83.

## THE REFORMIST'S ANSWER

1810 8vo

First Edition

TITLE: The / Reformist's Answer / to / the Article, / entitled / "State of Parties," / in the last / Edinburgh Review / (No 30.) / [*printer's rule*] / By the Editor of the Examiner, / in which paper it first Appeared. / [*printer's rule*] / London: / Printed by and for John Hunt, Examiner Office, / Beaufort Buildings; / and may be had of all the Booksellers. / [*short rule*] / 1810. / [*Price One Shilling and Sixpence.*]

This is a somewhat scarce little pamphlet of 52 pages. Concerning it Leigh Hunt says in his *Autobiography*, 1850, ii, 109, that it was "a pamphlet which I wrote in defence of its own [the Review's] reforming principles, which it had lately taken it into its head to renounce as impracticable. Reform had been apparently given up for ever by its originators; the Tories were increasing in strength every day; and I was left to battle with them as I could. Little did I suppose, that a time would come when I should be an Edinburgh Reviewer myself; when its former Editor [Jeffrey], agreeably to

THE  
REFORMIST'S ANSWER

TO  
THE ARTICLE,

ENTITLED  
“State of Parties,”

IN THE LAST  
EDINBURGH REVIEW  
(No 30.)

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BY THE EDITOR OF THE EXAMINER,  
IN WHICH PAPER IT FIRST APPEARED.

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LONDON:  
PRINTED BY AND FOR JOHN HUNT, EXAMINER OFFICE,  
BEAUFORT BUILDINGS;  
AND MAY BE HAD OF ALL THE BOOKSELLERS.

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1810.

[Price One Shilling and Sixpence.]

the dictates of his heart, would be one of the kindest of my friends, and when a cadet [Russell] of one of the greatest of the Whig houses, too young at that time to possess more than a prospective influence, would carry the reform from which his elders recoiled, and gift the prince-opposing Whig-Radical with a pension, under the gracious countenance of a queen whom the Radical loves."

Hunt here refers to the grant to him of a pension in 1847, by Queen Victoria, through the recommendation of Lord John Russell.

Bound with other Reform pamphlets in half calf. Size  $8\frac{1}{2} \times 5\frac{3}{8}$  inches.

The contents of this pamphlet appeared in *The Examiner* for March 18 and 25, and April 1, 1810.

HUNT AND HOPE

[1810 or 1811] 8vo

First Edition

A quite scarce piece of Huntiana was published in a pamphlet, probably late in 1810 or early in 1811. This pamphlet, measuring  $8\frac{7}{8} \times 5\frac{3}{4}$  inches, may be described bibliographically: Cover, 4 pages, all blank except the front page, the printing on which reads, An / Appeal to the Public, / By Mr. Dubost, / against the / Calumnies / of the / Examiner. In the lower left corner is the imprint, J. Compton, Printer, Middle Street, / Cloth Fair, London.

The Title is an engraved one and reads: Hunt and Hope / [*two asses each bearing a panier, one labeled Examiner and Essays, the other Household Furniture, standing in front of an office on the door of which are the words Examiner and Hunt. On a ribbon is the sentence Asinus asinum fricat.*] / An Appeal to the Public / by / Mr. Dubost, / against the Calumnies of the / Editor of the Examiner. / London: / Printed for the Author by Compton Middle Strt. Cloth Fair & to be had of all the / Principal Booksellers. The verso is blank. This leaf is not considered in the pagination. Pages [i]-ix contain in French eight letters that passed between one Tho. Hope and Antoine Dubost, the last one dated 8 Juin,



1809. The verso of page ix is blank. On pages xi-xii are reprinted newspaper commendations of Dubost's paintings, dated 1806 and 1807. Through an idiosyncrasy of paging, the painter's "Appeal" begins on page [5], ending on 40. This is dated July 20, 1810. An Appendix, [41]-47, contains two extracts from *The Examiner* each with the title "The Infamous Caricaturist," the last one signed with the initials R.H. [Robert Hunt].

Preserved in a half morocco slip case, back lettered and decorated, protective wrapper, by The Torch Bindery.

Dubost's "appeal" is vitriolic in its language. He charges that the criticism of the editor of *The Examiner* "is only a lamentable proof, amongst the ten thousand others, of what miracles gold is able to perform, and how even the stern integrity of a modern newspaper critic will sometimes yield to its efficacy." Students of Leigh Hunt know at once the falsity of this charge.

The reason for the pamphlet in brief was: Dubost sold Tho. Hope, author of a book entitled *Household Furniture*, a painting representing Damocles, with the sword suspended over his head. The artist continued to produce pictures, but they were so inferior to the one purchased by Mr. Hope that doubt arose as to that painting having come from his brush. In his chagrin at being deceived, as he thought, Mr. Hope cut the artist's name from the canvas and also clipped away a portion of the painting itself. This so enraged Dubost that he sought revenge by painting a picture which he called Beauty and the Beast. Into his canvas he worked caricatures of Hope and Mrs. Hope. Hence the criticisms in *The Examiner*, and the pamphlet. A note in this publication is dated Dec. 7, 1810, from which the inference may be drawn that the pamphlet was published the latter part of 1810 or early the next year. In charging Leigh Hunt with the authorship of the criticisms in *The Examiner* Dubost was in error. They were written by his brother Robert.

## THE EXAMINER

1811

In the Preface to the bound volume of *The Examiner* for 1811 Leigh Hunt with fine sarcasm notes "the non-appearance of a legal Information for the space of a whole twelve-month." The number for February 24 gives in full the proceedings of *The King v. Leigh and John Hunt*, a suit for libel for publishing an article on military flogging copied from the *Stamford News*. The result was a verdict of not guilty. Later the *News* was found guilty of libel and the editor sentenced to prison for eighteen months, and fined £200.

# HUNT AND HOPE



AN APPEAL TO THE PUBLIC  
by

**M<sup>R</sup>. DUBOST,**

*against the Calumnies of the*

**EDITOR of the EXAMINER.**

**LONDON:**

*Printed for the Author by Compton, Middle St. Cloth Fair & to be had of all the  
Principal Booksellers.*



Hunt has a characteristic note on it in the paper for March 17. Throughout the volume are to be found numerous articles reflecting on the government, all more or less of a nagging character. That prosecutions were initiated against the proprietors should not be cause for surprise. Hunt was also a voluminous critic of the theatre during the year. *The Examiner* advocated a subscription for the benefit of the *News* and subscribed the rather generous sum of £10. On June 30 the announcement is made that the fund totals £275. Hunt's sonnet to Thomas Lawrence, R.A., appears in the June 23 issue. In the paper for September 22 is a sonnet "To the Comet," not signed. Is it by Hunt? Two pages of the issue for November 17 are filled with an explanation that he, Leigh Hunt, is not Henry Hunt.

## REPORT OF THE PROCEEDINGS AGAINST THE HUNTS

First Edition 1811 8vo

TITLE: Report / of the / Proceedings / on / an Information filed ex officio, / by / His Majesty's Attorney General, / against / John Hunt, and Leigh Hunt, / Proprietors of / The Examiner, / for Publishing an Article on Military Punishment, which / originally appeared in / Drakard's Stamford News: / Tried / in the Court of King's Bench at Westminster, / on Friday, February 22, 1811, / before / The Right Honourable Lord Ellenborough, / Chief Justice, &c. / and a Special Jury. / [*double rule*] / "The perpetual recurrence to the infliction of Infamy on a / "Soldier, by the punishment of flogging, is one of the most / "mistaken modes for enforcing discipline which can be conceived." / THE HON. BRIGADIER-GENERAL STEWART. / [*double rule*] / Stamford: / Printed and Published by and for John Drakard, / and sold by all the Booksellers / in Town and Country. / [*double rule*] / 1811.

This is a pamphlet of iv + 68 pages. Bound in half calf. Size 8 $\frac{3}{8}$ x5 inches. Another copy bound with *The Prince of Wales v. The Examiner*, [1813], is in the collection, in full blue crushed levant.

**R E P O R T**  
OF THE  
**PROCEEDINGS**  
ON  
*AN INFORMATION FILED EX OFFICIO,*  
BY  
**His Majesty's Attorney General,**  
AGAINST  
**JOHN HUNT, AND LEIGH HUNT,**  
PROPRIETORS OF  
**THE EXAMINER,**  
FOR PUBLISHING AN ARTICLE ON MILITARY PUNISHMENT, WHICH  
ORIGINALLY APPEARED IN  
**Drakard's Stamford News :**  
*TRIED*  
IN THE COURT OF KING'S BENCH AT WESTMINSTER,  
On Friday, February 22, 1811,  
BEFORE  
*The Right Honourable Lord ELLĒNBOROUGH,*  
Chief Justice, &c.  
AND A SPECIAL JURY.

---

" The PERPETUAL RECURRENCE to the infliction of Infamy on a  
" Soldier, by the punishment of FLOGGING, is one of the most  
" mistaken modes for enforcing discipline which can be conceived."  
*The Hon. Brigadier-General Stewart.*

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**Stamford :**

PRINTED AND PUBLISHED BY AND FOR JOHN DRAKARD,  
AND SOLD BY ALL THE BOOKSELLERS  
IN TOWN AND COUNTRY.

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1811.

From Hunt's *Autobiography*, 1850, ii, 80, we learn that "The Tory government having failed in its two attacks on *The Examiner*, could not be content, for any length of time, till it had failed in a third. For such was the case. The new charge was again on the subject of the army, — that of military flogging. An excellent article on the absurd and cruel nature of that punishment, from the pen of the late Mr. John Scott (who afterward fell in a duel with one of the writers in *Blackwood*), had appeared in a country paper, the *Stamford News*, of which he was editor. The most striking passages of this article were copied into *The Examiner*, and it is a remarkable circumstance in the history of juries, that after the journal which copied it had been acquitted in London, the journal which originated the copied matter was found guilty in Stamford; and this, too, though the counsel was the same — the present Lord Brougham."

John Scott at one time was editor of the *London Magazine*, and while conducting that periodical had induced Lamb to contribute to its pages the articles now known as the *Essays of Elia*. He fell in a duel with Jonathan Henry Christie, a friend of Lockhart, the biographer of Sir Walter Scott. Byron said of him that he "died like a brave man and lived an able one." Shelley, then a student at Oxford, introduced himself to Hunt by sending him a letter of congratulation on his acquittal in this trial.

SOME HUNT PAMPHLETS      1811 1813 1823      8vo  
First Editions

Bound in half-calf, there is in the collection an interesting volume. It contains these scarce Hunt pamphlets:

*Report of the Proceedings against the Hunts*, 1811

*The Prince of Wales v. The Examiner*, 1813

*Ultra-Crepidarius*, 1823

In this same volume is this curious pamphlet:

TWO PAPERS: / A THEATRICAL CRITIQUE, / AND / AN  
ESSAY / (*Being No. 999 of the Pretender*) / on / Sonnet-  
writing, and Sonnet-writers in general, / including / A Son-  
net on Myself; / attributed to / the Editor of The Ex-m-n-r.  
/ Preceded by Proofs of their authenticity, founded upon /  
the authority of / Internal Evidence. / [*double rule*] /  
"None but himself can be his parallel." / [*double rule*]

/ London: / Printed for John Miller, Burlington Arcade, / Piccadilly. / [*printer's rule*] / 1819.

This pamphlet was written by John Poole, but both papers bear the familiar signature of Hunt, the hand. They were issued anonymously. Page [i] is the Title, verso blank; pages [iii]-xi tell the purpose of the publication, verso blank; pages [1]-20 contain the text of an article entitled "Theatrical Ex-m-n-r"; pages 21-24 contain "The Pretender."

John Poole was a London actor and play-writer for whose benefit and for that of Leigh Hunt, Dickens, Forster, and others gave performances in Manchester and Liverpool, the net proceeds being handed over to Hunt and Poole to relieve their financial embarrassments. Poole was a contributor to the *New Monthly*, author of *Paul Pry*, and many other works full of true humor. He loved red wine. He spent the last ten years of his life in Paris where he died – in obscurity.

The pamphlet is written in an entertaining manner, and is in a way a tribute to Hunt's qualities as an author. The claim is made in the introduction that "internal evidence" warrants the statement that the "Editor of the Ex-m-n-r" was the author of the papers which follow, and ends by saying that the reader "will there find abundant examples of the beauties now so carefully enumerated, analysed, and displayed; but in vain will he seek the slightest trait of *arrogance, insolence, pretension, conceit, vanity, self-importance, ill-manners, bad taste, vulgarity, or affectation*, which exist, and are to be sought for only, in the *pert and flippan*t *rhapsodies* of a *superficial smatterer*."

In a spirit of poking fun at Hunt's sonnet-writing, Hunt is made to say that "Petrarch wrote sonnets. This, I think, is pretty generally known – I mean among the true lovers of Italian poetry. . . . Among us, Shakespeare and Milton have made attempts. Milton, by the way, is known to the people in general merely as the author of *Paradise Lost*; but his masque, called *Comus*, I think the finest specimen of his poetical powers, faulty as it is in many respects. Some allowance, however, must be made for his youth at the time he wrote it; and indeed I must, in common fairness, admit, that when I composed my *Descent of Liberty*, I had the advantage of being somewhat older."

The text concludes with this skit on Hunt's sonnet-writing:

#### SONNET ON MYSELF

*I love to walk towards Hampstead saunteringly,  
And climb thy grassy eminence, Primrose Hill!  
And of the frolicsome breeze swallow my fill,  
And gaze all round and round me. Then I lie  
Flatlily on the grass, ruralily,*

*And sicken to think of the smoke-mantled city,  
 But pluck a butter-cup, yellow and pretty,  
 And twirl it, as it were, Italianly.  
 And then I drink hot milk, fresh from the cow,  
 Not such as that they sell about the town; and then  
 I gaze at the sky with high poetic feeling,  
 And liken it to a gorgeously spangled ceiling;  
 Then my all-compassing mind tells me – as now,  
 And as it usually does – that I am foremost of men!*

The text at the end has the signature of the hand, in imitation of Hunt's very common signature in the early part of his life. This pamphlet was printed by W. Smith, King Street, Seven Dials.

## THE EXAMINER

1812

*The Examiner* for 1812 is important to the student of Leigh Hunt. In addition to his work as leading editorial writer, Hunt did much of the theatrical criticism. He continually censured the government, even to the point of nagging. The Prince Regent received the bulk of his criticisms. The culmination was reached in the issue for March 22 by the appearance of the article on "The Prince on St. Patrick's Day," for the publication of which John and Leigh Hunt in December were convicted of libel.

In the issue for April 26 the leading editorial is captioned "Charge of Libel for Explaining the true Character of His Royal Highness the Prince Regent," in which Hunt refers at some length to the threat of a suit. "All our endeavours," he writes, "such as they are, have been directed to the public good, . . . and so thinking and speaking, we have a right to regard ourselves as occupied in a high and meritorious pursuit, and therefore when we meet with obstructions or threats of the present nature, we no more consider them as objects of weak lamentation than a true soldier does the accidents of war. We are not prepared, it is true, to be insensible to their effects upon us, with respect to inconvenience of persons or of pocket," and hence "we shall neither spare pains, in the first instance, *to vindicate the Truth and Necessity of what we have said* TO THE VERY UTMOST LETTER, nor, in the event of losing our liberties, shall we sit down with a pulse altered one second, or a disposition to leave unenjoyed one comfort within our reach."

During the early part of the year there took place the trial of



Daniel Isaac Eaton, the bookseller, for "publishing a blasphemous and profane libel on the Holy Scriptures, viz., *The Third Part of the Age of Reason* by Thomas Paine," conviction and a jail sentence following. Several letters appear in *The Examiner* from time to time in defense of Eaton. In the paper for March 15 appears Charles Lamb's "The Triumph of the Whale," a skit on the Prince of Wales. The article is not signed. There are numerous art notes by Robert Hunt, brother of Leigh, throughout the year's issues.

Walter E. Peck, writing in the *New York Times Book Review*, January 11, 1925, claims that "The Triumph of the Whale," which appeared in *The Examiner* March 15, 1812, page 173, is from the pen of Shelley. He does not make any reference in his *Shelley*, 1927, to the poem. The supposition has been that Lamb was the author. Evidently, Mr. Peck had a change of opinion between 1925 and 1927.

Hunt for a time, after his March 22 article, was a little milder in his language when he discussed the Prince Regent, till on May 31 we find him writing that "British subjects have a Prince whose private embarrassments, whose violated promises, and whose subserviency to all sorts of mysterious influences have scarcely left him a conduct, a friend, or a will, of his own."

At the end of a long editorial of protest against the erection of barracks in Hampstead, Hunt leaves off criticism to indulge in a boost for the place where a walk can be enjoyed "*after writing politics*," where there is a "set of fields and prospects, which may not be equalled, in point of simple elegance, in many parts of the country." He then cites "classical authority" for his love of Hampstead.

In a two-page editorial in the issue for June 28, headed "The Prince *Versus* The Examiner," Hunt gives some good advice to the Prince Regent, telling him that less publicity would be given his doings by dropping the prosecution than by going to trial, reminding him that "to inflict punishment on his reprovers is to draw towards them the sympathy of all his subjects whose opinion is worth anything." The prosecution will only tend "to elevate us both [the Hunts] in our own good opinion and in that of the Public; and if any persons should be short sighted enough to imagine, that the cause of Reform and of Constitutional Liberty could be injured by a visitation of this kind upon two of its advocates, let

them recollect, that a stroke of such a nature leaves honour in the wound." These remarks were made on the eve of the time the trial was to be had. The court proceedings, however, were postponed. For several issues Hunt remained fairly quiescent as to the Prince Regent. He fails to contribute to the issue for August 16 because of "having been much indisposed for two or three weeks past." In the issue for August 23 he gives Lord Holland complimentary mention for his efforts for a statute compelling the Attorney-General to try his charges with some promptness. On September 6 he once more apologizes for his illness.

As the time for the trial draws near, Leigh Hunt, in the paper for November 29, admonishes the Prince Regent that "to send us to a prison makes no difference in your conduct, or if any, certainly none that tends to give us a less unfavourable impression of it. . . . A prison will only give us double leisure to polish 'our weapons' and the result will be the 'mending the nib of an Editor's pen, and in only making it sharper by reducing its bluntness.'" On December 6 Hunt makes an address to Lord Ellenborough suggesting the impropriety of his presiding at the coming trial. Objection was made, "inasmuch as you hold a situation under his Majesty incompatible with the nicer feelings of independence of a Judge, — and secondly, inasmuch as you are in the habit of evincing that species of temper, which is familiarly termed passionate, and which is incompatible with the very nature of judgment." In the papers for December 13, 20, and 27 are given the proceedings in full of the trial and Hunt's comment on it, including "Remarks on Lord Ellenborough's Charge."

In the issue for September 13 first publication is given Hunt's "Acme and Septimius, or the Entire Affection." In the paper for September 20 "The Return Home of Catullus" is re-printed, from *The Examiner* of August 21, 1808, with alterations making it more nearly conform to the original. On September 27 he gave first publication to his poem "To Pyrrha," and on October 4 to "Catullus to Conificius." His poem "To Maecenas" appeared in the issue for November 1. Each of these publications was accompanied by illuminating comments.

## THE BRITISH COMMONER

1812-1813 8vo

First Edition

The thirteen numbers of the *British Commoner*, a weekly paper, the first number published Sunday, December 6, 1812, and the concluding one February 28, 1813, are in the collection bound in dark green cloth, red leather label on back. Each number consisted of 16 pages, 10x7½ inches. It was ardent Tory in its attitude. Several articles are given to a discussion of the trial of the Hunts on the charge of libelling the Prince Regent. In its second issue a leading article is entitled "Trial of the Examiner for Libel." The argument is that liberty of speech must not be unlimited. In this same number are given the proceedings of the trial on December 9, the charge of Lord Ellenborough being set out in full, the defense of Brougham briefly. The article closes with the statement that "The Court and Westminster Hall were crowded to excess during the trial, and it was with the utmost difficulty that a great number of special constables and Bow-street officers could maintain order and tranquillity. The Chief Judge could not reach the Court without some inconvenience from the pressure." On December 20 the leading article is one "On the Examiner's Defence of Himself," a reply to a comment on the trial in *The Examiner* the week before. This quotation is indicative of the trend of the editorial: "If the cunningness of a reptile induces him, in order to impose upon us, to twist himself through the various intricate turnings of a thicket, that he may shove his head, filled with poison, up to public view, we must condescend to follow his slippery windings before we can unravel his path, and defeat his intentions." In the next issue an article headed "The Examiner" closes: "May the finger of public reproach be pointed at him through life, and the virtuous indignation of a free-born people hunt him to an unhonoured grave!" Two letters are published from a correspondent who takes issue with the paper on its definition of libel.

William Hazlitt seems to have contributed to the journal. A criticism of Coleridge's *Remorse* as presented at Drury Lane appears, and a review of Scott's *Rokeby*, both by Hazlitt. The review of Scott's poem is worthy of the violent criticisms of a *Blackwood* or an *Edinburgh*. "There never was a piece," says the critic, "of more impudent literary quackery than this *Rokeby*. It is disgraceful to the public taste and understanding to be enamoured of such trash.

... O! that one oblivious drop of the waters of Lethe might have passed the lips of the Border Minstrel, while this said *Rokeby* still had its existence only in the brain!"

Critics of the day took themselves rather seriously!

It is rather odd to note that Hazlitt contributed to a paper so violently Tory.

## THE EXAMINER

1813

Leight Hunt begins *The Examiner* for 1813 with a Chinese story which closes with this sentence: "It is much better to be told of the truth and continue above board, than to have the rats eating away our timbers, and find ourselves drowned at last." The leading article in the paper for January 10, "On the Censorial Duties of the Press with regard to the Vices of the Court," concludes: "We take leave of this subject for the present, – not altogether delighted to go to prison, now that the year is about to renew its youth, and the world to breathe freshly about our faces, but as free as men can be from all idle impatience of a mere confinement, and earnestly entreating all such as may be inclined to commiserate us for giving advice to Princes, to keep their pity for persons who are in much greater want of it, – for poor creatures who are pent up in narrow souls and enchained in bad passions, – for Princes who stand in need of advice, and high-seasoned Judges who can not bear to have it repeated."

The issue for February 7 contains an account of the court proceedings when the sentences were pronounced on the Hunts, and Leigh Hunt's comment upon their severity. Though imprisoned, and unjustly, Leigh Hunt feels that he "can still act as a man. I have friends above price, I have done my duty; I am an Englishman setting an example to my children and my country." Other comments appear in *The Examiner* for February 14 and 21; in the latter issue is given a declination to take the benefit of a proposed subscription to pay the fine, which was not due until the end of the prison sentence, for "the prospect of even an elegant competence is still before us." The future, to Leigh Hunt, was ever rosy. The protests against the sentence of the court were concluded in the paper for February 28, one reason for these protests being that five

of the jurymen were employes of the government and one was a Jew under a false name. Hunt also termed Lord Ellenborough *an improper judge*, for he was a partisan politician with a passionate temper. Articles follow on the "Prince and Princess of Wales," critical of the conduct of the Prince to the Princess. In fact for weeks the columns of the paper were filled with court scandals. Hunt did not pass up an opportunity to harass the Prince Regent and Lord Ellenborough.

On the death of the poet laureate, Pye, Hunt proposed the abolition of the office, but without results, and Robert Southey was named to the post. A rather violent attack is made on the new poet laureate in the paper for September 26, and he is called unfit for the distinction. "We quarrel with him, firstly, for his indecent violence of language respecting those who differ with him, after his running from one extreme to another, and secondly and chiefly, for leaving his public *principles* behind with his opinions, and consenting to do homage to the follies and vices of the day."

Hunt's Sonnet to T. B. Esq., [Thomas Barnes] written at Hampstead January 30, 1813, appears in the issue for February 14, his Sonnet to Hamstead, written in Surrey Jail August 27, is in the paper for August 29, and Stanzas on the Death of General Moreau, dated October 30, is printed in the December 5 issue. There is a Postscript to this volume, a single leaf with the recto printed, in large type: "We took leave of our Readers last year, to go to prison," Hunt writes; "we now address them in prison; and thank Heaven, that in everything which fortune has left in our control, we can still say that we are the same men. Independence was always one of our greatest enjoyments; the companionship of adversity has rendered it one of our dearest friends; and if to forfeit it then would have been foolish, to abandon it now would be insane."

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*If ever there was a man upon earth, of a more spiritual nature than ordinary, partaking of the errors and perturbations of his species, but seeing and working through them with a seraphical purpose of good, such an one was Percy Bysshe Shelley.*

— HUNT, in the preface to *Masque of Anarchy*



From a Pencil Sketch by T. Wageman



THE PRINCE OF WALES V. THE EXAMINER 8vo  
First Edition [1813]

TITLE, on outside of the pamphlet as issued: The Prince of Wales v. The Examiner. / [*double rule*] / A full Report / of the / Trial of John and Leigh Hunt, / Proprietors of the Examiner, / on an Information filed Ex-Officio by the Attorney-General. / Decided by Lord Ellenborough, / and a Special Jury, / in the King's Bench, Westminster, / on Wednesday, the 9th of December, 1812. / [*printer's rule*] / To which are added, / Observations on the Trial, / by the Editor of The Examiner. / [*printer's rule*] / Componitur orbis / Regis et exemplum; nec sic inflectere sensus / Humanos edicta valent, ut vita Regentis. / CLAUDIAN. *De Quart. Consulat. Honorii.* / [*printer's rule*] / London: / Printed by and for John Hunt, Examiner Office, Maiden Lane, / Covent Garden; and sold by all the Booksellers.

The pamphlet consists of 64 pages. On the back page are advertisements of Works by the Editor of *The Examiner*; these being *An Attempt to Shew the Folly and Danger of Methodism*, and, *Critical Essays on the Performers of the London Theatres*. At foot is the imprint: Printed by J. Hunt, Examiner-Office, / 21, Maiden-Lane, Covent-Garden.

The verso of the Title is blank. On page [3] is a list of the jury and the beginning of the "Prosecutor's Charge." The "Defence of Mr. Brougham" begins on page 8 and ends on page 28, "Sir William Garrow's Reply" beginning at the bottom of this page and ending on page 36. On this same page begins "Lord Ellenborough's Charge," which ends on page 39. Pages 39-60 re-print "Observations by the Editor of The Examiner" taken from the issues of December 13, 20, 27, 1812, and January 9, [10] 1813. Pages 61-63 give the "Sentence" of the "Court of King's Bench, Feb. 3."

Bound in half calf. Size 8½x5½.

Alexander Ireland says in his *List of the Writings of William Hazlitt and Leigh Hunt*: "The compiler of this list has never seen the above pamphlet. It is placed



THE PRINCE OF WALES *v.* THE EXAMINER.

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**A FULL REPORT**

OF THE

**TRIAL OF JOHN AND LEIGH HUNT,**

PROPRIETORS OF THE EXAMINER,

On an Information filed Ex-Officio by the ATTORNEY-GENERAL,

**DECIDED BY LORD ELLENBOROUGH,**

AND A SPECIAL JURY,

**In the King's Bench, Westminster,**

On WEDNESDAY, the 9th of DECEMBER, 1819.

---

TO WHICH ARE ADDED,

**OBSERVATIONS ON THE TRIAL,**

**BY THE EDITOR OF THE EXAMINER.**

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Componitur orbis  
Regis et exemplum; nec sic inflectere sensus  
Humanos edicta valent, ut vita Regentis.

CLAUDIAN. *De Quart. Consulat. Honorii.*

---

LONDON:

PRINTED BY AND FOR JOHN HUNT, EXAMINER OFFICE, MAIDEN LANE,  
COVENT GARDEN; AND SOLD BY ALL THE BOOKSELLERS.

in the list of Leigh Hunt's works by Bohn in his *Bibliographers' Manual*." This is quite correct, but Bohn's description is very meager, and I question if he knew much about it.

This pamphlet was issued in 1813, shortly after the trial of the Hunts for criminal libel on the Prince Regent, for which they were found guilty and sentenced to two years' imprisonment in separate jails and to pay a fine of £500 each. Hints were given that the fines and imprisonments might be waived if the brothers would promise to "go and sin no more." Friends, including Shelley, proffered money to pay the fines. All these generous offers were refused, the imprisonments were undergone, and the fines paid by the Hunts in accord with the decree, which reads: "The sentence of the Court upon you, therefore, is, that you severally pay to the King a fine of £500 each; that you be severally imprisoned for the space of two years, you, John Hunt, in the prison of Coldbath Fields, and you, Leigh Hunt, in the New Jail for the County of Surrey in Horsemonger-lane, that at the expiration of that time, you each of you give security in £500 and two sufficient sureties in £250 for your good behaviour during five years, and that you be further severally imprisoned until such fine be paid, and such security given."

Hunt in his *Autobiography*, 1850, ii, 136 ff, gives a lengthy and vivid description of his prison experiences. He continued to edit and to write for *The Examiner* during his imprisonment. As the portions of the article on which suit was brought are misquoted frequently, it is here given *verbatim et literatim*: "What person, unacquainted with the true state of the case, would imagine, in reading these astonishing eulogies, that this *Glory of the People* was the subject of millions of shrugs and reproaches? That this *Protector of the Arts* had named a wretched foreigner his historical painter in disparagement or ignorance of the merits of his own countrymen! That this *Mæcenas of the age* patronized not a single deserving writer! That this *Breather of Eloquence* could not say a few decent extempore words – if we are to judge at least from what he said to his regiment on its embarkation for Portugal! That this *Conqueror of hearts* was the disappointment of hopes! That this *Exciter of desire* (bravo, Messieurs of the *Post*!) – this *Adonis in loveliness*, was a corpulent gentleman of fifty! In short, that this *delightful, blissful, wise, pleasurable, honourable, virtuous, true, and immortal Prince*, was a violator of his word, a libertine over head and ears in debt and disgrace, a despiser of domestic ties, the companion of gamblers and demireps, a man who has just closed a half century, without a single claim on the gratitude of his country, or the respect of posterity!"

There is in my collection an 8vo pamphlet of 16 pages without cover containing the story of *The King v. John and Leigh Hunt*. The first page carries the heading "Law Report," dated Dec. 9, 1812. The arms of the court appear as the head-piece. The tail-piece is an eagle with outstretched wings. The account is not as complete as the one published by John Hunt under the title *The Prince of Wales v. The Examiner*. It is rather odd to note that the verdict of the jury is not given in this small pamphlet, and a former owner has written it at the end. So far as I

know the present copy is unique, though it seems to be the official report of the trial. Preserved in a half morocco slip case. Size  $9\frac{3}{4} \times 5\frac{1}{4}$  inches.

The *Drakard Report of the Proceedings* against the Hunts, and the *Full Report of the Trial* published by John Hunt are also in the collection handsomely bound by Rivière in full blue crushed morocco, back gilded and lettered, t.e.g., uncut.

Much as it injured me, I cannot wish that I had evaded it, for I believe that it did good, and I should have suffered far worse in the self-abasement. Neither have I any quarrel, at this distance of time, with the Prince Regent. . . . Could I meet him in some odd corner of the Elysian fields, where charity had room for both of us, I should first apologize to him for having been the instrument in the hand of events for attacking a fellow-creature, and then expect to hear him avow as hearty a regret for having injured myself, and unjustly treated his wife. — *Autobiography*, 1850, ii, 115.

It must be allowed that the article was a rash publication and one scarcely called for. Hunt knew his paper was in bad repute with the government. Previous attempts at libel conviction had been made. The government was angered and watching an opportunity to strike. The publication of the article would not bring about the reforms striven for. It was carrying agitation to a foolish point. In a way it was not dignified, and altogether it was a foolish performance, regardless of the truth of the accusations.

On the other hand, the government could not hope to benefit from the prosecution. In making a martyr of the Hunts it was only emphasizing Hunt's charges. The net result of the whole matter was the crippling financially of the owners of the journal, crowning their martyrdom, and emphasizing the weaknesses of the government against which the pen of Hunt wrote. A measure of blame attaches to each of the parties concerned. Perhaps, after all, some benefits came from the controversy. Other papers were prosecuted, other convictions resulted, but eventually freedom of the press was established more firmly. The indirect effect on Leigh Hunt of the conviction was the financial crippling of him for the remainder of his years. At the time of this unfortunate suit and conviction *The Examiner* was a flourishing institution. The two brothers conducted its affairs as well as they could from prison. But after their release from confinement there was a let-down in various respects. The Whigs, in whose cause the Hunts had fought, failed to support the paper as well as expected, and its circulation and revenues began to dwindle. Leigh Hunt was a sick man when he entered prison and the confinement did not help him physically. Increase in the number of his children, illness of himself and wife, and bad management of household affairs — all had their deleterious results.

## THE EXAMINER

1814

Leigh Hunt begins the year with a skit in verse, "On the New Poet Laureate," meaning Southey. He asks why Southey could forego his Reform principles, then replies:

*I'll tell you what it is, my Masters dear –  
Pure weakness, and a hundred pounds a year!*

He returns to Southey in the paper for January 16, giving a severe criticism of his New Year's Ode, parodying two stanzas. "Glory to Kings, his song: – a hundred pounds, his payment!" indicates the meat of the satire. On February 6 Hunt publishes a two-page editorial on the "Expiration of the first year's Imprisonment of the Proprietors." The results so far attained from their punishment were "that one man has been kept from his business, and the other from his health." Hunt's "A Surprising New Ballad, on a most wonderful creature now exhibiting in Westminster," appears in the issue for March 20, re-printed in 1860, and by Milford in 1923. "Ode for the Spring of 1814," afterwards printed in *The Descent of Liberty*, is given on April 17. "Sonnet to Hampstead II" appeared August 7, and IV on December 18.

Hunt has an interesting article in the August 14 issue which he calls a "Note Upon Note." It is a word on the passion of love in answer to an observation in a previous issue of *The Examiner* on Kean's *Iago*. We also find Hunt writing, in the issue for September 4, on a topic like French Fashions. Needless to say the contribution is a readable one. "A Hint to Pedestrians" is to be noted on September 18. Hunt for a time ceased writing his vigorous political articles, turning to other forms of literature, and doubtless with relish. During the year William Hazlitt contributed numerous essays on literary topics.

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*The little of myself that pleases myself I could wish to be accounted worth pleasing others. I should like to survive so, were it only for the sake of those who love me in private, knowing, as I do, what a treasure is the possession of a friend's mind when he is no more.*

— HUNT's My Books

## THE FEAST OF THE POETS

1814 8vo

First Edition

HALF-TITLE: The / Feast of the Poets, / &amp;c.

TITLE: The / Feast of the Poets, / with Notes, / and /  
 Other Pieces in Verse, / by / the Editor of The Examiner. /  
 [Greek quotation of three lines from Callimachus between  
 rules] / London: / Printed for James Cawthorn, / Cockspur  
 Street. / 1814.

PAGINATION: Blank leaf, half-title, verso with imprint, Title, verso blank, not paged; Dedication to Thomas Mitchell, dated Surrey Jail, January 10th, 1814, [vii]-viii; Preface, [ix]-xiv; blank page; Contents, [xvi]; Text, [1]-21, verso blank; Notes, [23]-133, verso blank; sub-title, Translations, &c, [135], verso blank; text of Translations, [137]-[157], verso a sonnet to Thomas Barnes; 2-p. announcement of books published by Cawthorn.

Original brown boards, paper label, uncut, in a green half-morocco slip case, raised bands, decorated and lettered back. The label reads, Feast / of the / Poets / Price 6s. / boards. Size 7x4 $\frac{7}{8}$  inches.

An interesting copy, as it has on the half-title Hunt's initials in his autograph, and on the last page, in a sonnet to Thomas Barnes, there is an alteration by him, in ink, the word *whisp'ring*, in the fifth line, being crossed and *working* inserted. This correction is made in the second edition. Inserted is a two-page manuscript statement from the publisher showing a balance due Hunt, on account of the publication, of £20.12.8. Inserted, also, is an 8vo leaf containing in Hunt's autograph 21 lines of additional text, and 10 lines of the close of the poem, with cancel marks drawn through them.

Thomas Mitchell, to whom the book is dedicated, was a Greek scholar and an intimate friend of Leigh Hunt, having been at Christ Hospital with him.

These are the lines in Hunt's autograph:

*In eighteen-eleven those bards were to dine:  
 I will add a Postscript – will carry their wine  
 For others to sing in eighteen fifty-nine.  
 For twice from being late, these nine laurell'd brothers  
 Received invitations to dine with two others;  
 First Keats, the God's own young historian of Gods,  
 And Shelley, diviner still, planning abodes  
 In which Gods might share earth with surpassers of Plato;*

THE  
FEAST OF THE POETS,

WITH NOTES,

AND

OTHER PIECES IN VERSE,

BY

THE EDITOR OF THE EXAMINER.

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Οιον ὁ τῶ ᾿παλλωνος εστιστατο δαφνινος ὄρπηξ  
Οἷα δ' ὅλον το μελαθρον' εκας, εκας, οστις αλιτρος,  
Και δὴ πῦ τα θυρετρα καλῶ ποδι Φοῖβος αρασσει.

CALLIMACHUS.

---

LONDON:

PRINTED FOR JAMES CAWTHORN,  
COCKSPUR STREET.

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1814.

# Sonnets.

X.

## The Poets.

None I to name, out of the times gone by,  
The poets dearest to me, I should say,  
Palois for spirits of a ~~hard~~ <sup>free</sup> way;  
Chenier for nature, & close, silent eye;  
Milton for classic taste, & sharp strong high;  
Spenser for luxury, & sweet soft play;  
Shore for chattering with, from day to day;  
Shakespeare for all, but most, society.

But which take with me, could I take but one?

Shakespeare, - as long as I was unoppressed  
With the world's weight, & thought it made interior;  
But if I wish'd, out of the common sort.

To lay a wounded heart in leafy rest,  
And dream of things, for off & healing, - Spenser.

2. Nov. 1815.

Brown boards, paper label reading Hunt's / Feast / of the / Poets. / A New Edition. / 6s. Boards, uncut. Size  $6\frac{7}{8} \times 4\frac{1}{4}$  inches. Preserved in a green half-morocco slip case, protective wrapper, raised bands, gold lettering. On the title page is the legend *From the Author*, apparently in the autograph of Mrs. Hunt.

ANOTHER COPY, blue boards, uncut, contains the holograph manuscript of three of the sonnets to Hampstead: "Winter has reached thee once again at last"; "The baffled spell, that bound me, is undone"; and "As one who, after long and far-spent years." Preserved in full blue morocco slip case, by The Torch Bindery. This copy came from the Forman Library, and contains the bookplate of Mr. Forman. Thus enriched, it in every way is a choice book.

ANOTHER COPY, bound in full olive morocco, gilt edges, broad figured design around edges of both covers, decorated back, gold lettering. Preserved in dark green morocco slip case, bands and letters. This is a presentation copy. On the half-title is the autograph inscription: *Bessy Kent, from her affectionate friend the Author*. Before the half-title are inserted four sonnets in Hunt's

*Bessy Kent,  
from her affectionate friend  
the Author.*

autograph, dated Hampstead, October, 1815; 6 Nov. 1815; 8 Nov. 1815; 12 Nov. 1815. The first one is without title. It was published originally in the *Literary Pocket-Book*, 1820, and re-printed by Milford, 1923. The Milford text differs slightly from this autograph copy. The second autograph sonnet is that fine description of Hampstead beginning "A steeple issuing from a leafy rise." The third is entitled "The Poets," printed first in *The Examiner*, December 24, 1815, and re-printed by Milford. The fourth is the one "To Kosciusko," which appears in most of the editions of Hunt's poems.

The Second Edition differs from the First in that there is a new Preface, dated



July 11th, 1815, a department of Sonnets has been added, and in addition to the sonnet in the First Edition to Thomas Barnes, there are five to Hampstead and one to T. M. Alsager. There have also been added these selections: Politics and Poetics; Song; National Song; A Thought on Music. There are several important changes in the text, Hunt modifying some of his estimates of contemporaries.

Hunt wrote to Moore from Surrey Jail, September 20, 1813, of this second edition: "By the way, I have taken the opportunity of this re-publication to make peace with my conscience and speak much more highly of Wordsworth than at first. I do not pass over his puerilities; they only make me, if possible, still more indignant, but then I do not suffer my indignation to run away with itself; and certainly in the better parts of Wordsworth there appear to me all the elements, not only of a good, but of a great poet, — strong intellect, strong feeling, and dignified consciousness, and a command of the very identical words which he requires." — *Memoirs, Journal, and Correspondence of Thomas Moore*, New York, 1857, 1010.

THE FEAST OF THE POETS 1814 12mo  
First American Edition

HALF-TITLE: The / Feast of the Poets, / &c. &c.

TITLE: The / Feast of the Poets, / with Notes, / and / Other Pieces in Verse, / by the / Editor of The Examiner. / [*Greek quotation*] New-York: / Printed and Published by Van Winkle and Wiley, / Corner of Wall and New-streets, / 1814.

PAGINATION: Half-title, verso blank, Title, verso blank, Dedication, [i]-vi; Preface [vii]-xi, verso blank; Contents, verso blank, [xiii-xiv]: Text of the Poem, [15]-29, verso blank; Notes, [31]-118; Translations, &c., half-title, [119], verso blank; Text of Translations, &c., [121]-143, verso blank.

Bound in full sprinkled calf. Size 5½x3½ inches. Issued in boards.

The volume includes, in addition to the *Feast of the Poets*, and the Notes on the same, these pieces: Catullus's Return Home; Catullus to Cornificius; Catullus's Acme and Septimius; Horace's Ode to Pyrrha; Part of a Chorus in Seneca's Tragedy of Thyestes; Homer's Bacchus, or the Pirates; Sonnet to T. B., Esq.; Politics and Poetics.

## THE EXAMINER

1815

*The Examiner* for 1815 continued under the editorship of Leigh Hunt. His unique and familiar signature of the hand, with index finger pointing, is attached to many editorials and special articles. The number for January 1 contains an editorial mention of the signing at Ghent of the treaty of peace between the United States and Great Britain. Hunt wrote of the event: "There can be no doubt that we have had the worst of it in this war. . . . The truth is, that there has always been a sore feeling on both sides of the Atlantic, with us because we lost the United States in the first instance, and with the United States because they have always felt that we wished ill to them; and this soreness we have been inclined, on the first opportunity, to push to a violent and contemptuous extreme, forgetting, as statesmen of detail, like ours, are apt to do, the general and triumphant feeling of liberty that we left upon the minds of the Americans."

This number contains Lamb's poem, "To T. L. H. a Child," that is, Thornton Leigh Hunt, whom Lamb called "my favourite child." In an introductory note to the poem, Leigh Hunt said he "could not resist the pleasure of contemplating together the author and the object of his address, — to one of whom the Editor is owing for some of the lightest hours of his captivity, and to the other for a main part of its continual solace."

Hunt renews his articles on theatrical criticism. "There is scarcely any one thing," he writes, "which will strike a fresher sense of our return to liberty, than this particular subject. It was the first, on which we commenced writing for the public; it is connected with our ideas of youth, of enthusiasm, almost of boyhood." He closes: "We know still less, if possible, of actors than politicians; we are not acquainted with a single one of them." It was ever Hunt's idea that personal acquaintance with the people he might be called upon to criticise was not desirable. The Round Table articles are begun in this number by Hunt and continued through the volume by him and Hazlitt. The first page of the issue for February 5 is devoted to an article by Hunt on "Departure of the Proprietors of this Paper from Prison." Hunt ends his article with an expression of pleasure in having been the means of doing two things: "First, the having assisted to prevent an unbe-

coming spirit of superficiality and foppery from spreading out of the Court among the community, and

"Second, the having afforded an example of unyieldingness, which the press may have rather wanted than otherwise at the time, and which, we have very good reason to know as well as to see, has amply done its work, and helped to restore to it a character, equally *respected*, though perhaps in very different ways, by *all* parties. In a word, we feel that we have driven another nail or two into the old oaken edifice of English Liberty; and if we have rapped our fingers a little in the operation, it is only a laugh and a wring of the hands and all is as it should be."

The issue for February 19 contains an introductory note on, and a passage from, Hunt's *Descent of Liberty*, "just published." The eighth number of the Round Table, by Hunt, also appears. In the paper for March 19 is No. 11 of this series, and it is by Hunt.

The motto chosen for *The Examiner* by Hunt when it was established in 1808 was "Party is the madness of many for the gain of a few," and it was credited to Swift. In No. 378 of the paper, March 26, 1815, it is credited properly to Pope. In the issue for May 21 Hunt apologizes for the lack of original matter, due to his "ill state of health, which has now lasted for three years and a half with more or less severity." He doesn't ask for pity, "his adversity, such as it was, was too voluntary, and he may add, too honourable for pity. The soldier who goes into battle from his own free will does not ask for compassion for the wounds he may get there." The June 11 issue contains an article by Hunt entitled "Observations on the Trial - Whitaker v. Hime." This was reprinted in 1816 in pamphlet form and will be noted later in this book. The paper for June 25 contains a song by Hunt, "Hail England, dear England, true Queen of the West," reprinted in *Feast of the Poets*, 1815, and by Milford, 1923. Three of his sonnets on Hampstead appear during the year. On November 19 the sonnet to Kosciusko is printed. The papers for the middle of the year show Hunt as a voluminous writer. He was ill most of that period, and the amount of his original contributions to his journal is a marvel. A single editorial in the paper for December 3 extends to six pages and more. It is entitled "Doctrine of Divine Right and the Times Newspaper." In the December 24th issue he publishes his sonnet "The Poets," re-printed only by Milford, 1923, in which Hunt would choose

Pulci for spirits, Chaucer for manners, Milton for classic taste, Horace for chatting with, Shakespeare for all, but "did I wish to lay a wounded heart in leafy rest, and dream of things far off and healing – Spenser."

## THE DESCENT OF LIBERTY

1815 8vo

First Edition

HALF-TITLE: The / Descent of Liberty, / &c.

TITLE: The / Descent of Liberty, / a Mask; / by / Leigh Hunt. / [*printer's rule*] / Aprite, O Muse, i chiusi fonti, aprite. / Cominci omai da questo dì giocondo / Più-che mai bello a rinovarsi il mondo. / CELIO MAGNO. / [*double rule*] / London: / Printed for Gale, Curtis, and Fenner, / Pater-noster Row. / 1815.

PAGINATION: Half-title, verso blank, not numbered; Title, verso with imprint, C. H. Reynell, Printer, 21, Piccadilly, London, [i-ii]; Dedication to Thomas Barnes dated Surrey Jail, 10th July, 1814, [iii]-iv; Preface, [v]-xviii; Some Account of the Origin and Nature of Masks, [xix]-lv; Ode for the Spring of 1814, lvi-lix, verso blank; sub-title, The Descent of Liberty, verso, Persons of the Drama, [1-2]; Text, [3]-81; Epilogue, Poeta Loquitur, 82.

*To*  
*Lord Byron,*  
*With the Author's best remembrances.*

---

Brown boards, paper label, uncut, preserved in full red morocco pull-off case, gold lines and floreated borders on covers, full decorated and lettered back, by H. Zucher, Philadelphia. Size 7x4 $\frac{1}{8}$  inches. On the half title is the autograph inscription, *To Lord Byron with the Author's best remembrances.*

THE  
DESCENT OF LIBERTY,  
A MASK;

BY  
LEIGH HUNT.

---

Aprite, O Muse, i chiusi fonti, aprite.  
Cominci omai da questo dì giocondo  
Più che mai bello a rinovarsi il mondo.

CELIO MAGNO.

---

LONDON:  
PRINTED FOR GALE, CURTIS, AND FENNER,  
PATERNOSTER ROW.

---

1815.

Hunt met Byron for the first time when he was an inmate of Surrey Jail, 1813-1815, during which time this book was written. Their friendship endured for a few years, until Hunt went to Italy in 1822 and founded, with Shelley and Byron, *The Liberal*. Shelley's unfortunate death by drowning a few days after Hunt's arrival complicated affairs, and there soon arose disagreements between Byron and Hunt, so that after the fourth number the publication ceased to appear. Byron went to the aid of the Greeks in the war for independence and died. Hunt after a couple of years in Italy returned to England, and in 1828 appeared *Lord Byron and Some of his Contemporaries* in which Hunt said things about Byron for which he later apologized, regretting his indiscretion. In view of these strained relations in the latter years of Byron's life, this dedication sentiment is interesting, to say the least.

Hunt wrote this book in prison "partly to vary the hours of imprisonment and ill health, partly to indulge the imagination of the author during a season of public joy, when he could realize no sights for himself, and chiefly to express the feelings of hope and delight, with which every enthusiastic lover of freedom must have witnessed the downfall of the great Apostate of Liberty [Napoleon]."

In the *Autobiography*, 1850, ii, 169, he says: "There was a vein of something true in the *Descent of Liberty*, particularly in passages where the domestic affections were touched upon; but the poetry was too much on the surface. . . . I had not yet got rid of the self-sufficiency caused by my editorial position, or by the credit, better deserved, which political courage had obtained for me. I had yet to learn in what the subtler spirit of poetry consisted."

## THE DESCENT OF LIBERTY

1816 8vo

### Second Edition

TITLE: The / Descent of Liberty, / a Mask; / by / Leigh Hunt. / [*Quotation as above*] / A New Edition. / London: / Printed for Gale and Fenner, / Paternoster-Row: / By S. Hamilton, Weybridge, Surrey. / 1816.

PAGINATION: Title, verso blank, [i-ii]; Dedication, [iii]-iv; Preface, [v]-xviii; Some Account of the Nature and Origin of Masks, [xix]-lv; Ode for the Spring of 1814, [lvi]-lix, verso blank; subtitle, The / Descent of Liberty, verso, Persons of the Drama, [1-2], Text, [3]-82, plus 2 pp. publisher's announcements.

Original gray boards, paper label, uncut. Size 6 $\frac{1}{8}$ x4 $\frac{1}{4}$  inches. Preserved in half green levant slip case. On the title is the inscription, *From the Author*, probably in the autograph of Mrs. Hunt.

A copy of the Second Edition is also in my collection bearing the library label of Mrs. Kent, the mother of Mrs. Hunt. On the Title-page are the initials L. H. in Hunt's autograph. It is in the original binding, paper label, uncut. Preserved in half green morocco slip case, lettered, by The Torch Bindery.

*Descent of Liberty* was reviewed August, 1815, in the *British Critic*. The review is characteristic of the criticism of the day: "The pert and vulgar insolence of a Sunday demagogue, dictating on matters of taste to town apprentices, and of politics to their conceited masters, must utterly eradicate from the mind that simple and subdued elegance, that softened grace which is so essential a characteristic of the poet's mind."

An American edition was published in Philadelphia by Harrison Hall [1816], but I have not seen a copy.

## THE EXAMINER

1816

The issue for January 21 contains Hunt's "Sea and Land," a translation from the Greek of Moschus. This poem was re-printed in *Foliage*, 1818, with some changes, and by Milford in 1923.

In the paper for February 18 Hunt criticises those who claimed that heaven had a part in the victory at Waterloo, and then proceeds to note the sonnets of Wordsworth referring to that battle. Wordsworth "is no mean person, and will, we doubt not, possess the ear of posterity. He is what can be very rarely said, a true poet. He is not a man to be overlooked, even when in our opinion he is most descending from his proper heights. Like Musæus in a very different sort of company, he is a head and shoulders taller than any of the strange, courtly sets, among whom he sometimes has a fancy for getting, perhaps for that very reason."

Hunt's poem "Providence," from the Italian of Filicaia, appears on March 10. Milford re-prints it for the first time in *The Poetical Works of Leigh Hunt*, London, 1923.

The March 17 issue has a two-page contribution from B. R. Haydon on the Elgin marbles. This issue contains also a note from Charles Lamb on the effects of the battle of Waterloo. It was Lamb's judgment that England was more embarrassed by the victory than it would have been had it failed to win. In a signed article in the March 31 paper Hunt, in refuting the charges of Cobbett that he was a "paid-for paragraph monger," makes the statement "that not one farthing has ever been received for any-

thing inserted in *The Examiner*, paragraph or not." Wordsworth's sonnet to B. R. Haydon is given here its first publication, as is also a sonnet by Hunt, re-printed in *Foliage*, 1818, under the title "The Dance."

In a lengthy editorial on April 21 Hunt comes to the defence of Lord Byron on the occasion of his separation from his wife. He wrote that "A woman, who wishes to be a model to her sex, and a man, who never yet lost a manly friend, cannot but reunite." The prophecy was not fulfilled.

In the issue for April 28 Hunt first printed his poem "Lord Byron," on his departure for Italy and Greece. This poem was re-printed in 1818. The paper for May 5 contains Keats's poem "To Solitude" – its first publication. It is signed simply J. K., and is printed without comment.

"The Nuptial Song of Julia and Manlius," by Hunt, is printed in the issue for May 15, re-printed in 1818. The Latin original from Catullus and the translation are given in parallel columns. Hunt terms the original "one of the loveliest and most natural pieces of writing in all antiquity." He says that Catullus has continued "to give us an account of the marriage proceedings, to unite the finest fancy and sentiment with matters of fact, and above all, to present us with a variety of exquisite human pictures at the various periods of life, – of youth, and beauty, and infancy, and old age."

"On hearing a Little Musical Box" appears in the issue for May 19. This poem by Hunt was re-printed in 1818, 1857, and with omissions in 1860. His "Mercury Going to the Cave of Calypso," a translation from Homer, is printed on May 16 in complete form. Lines 1-12 were printed February 4 as a note to No. 29 of the *Round Table*. The number for June 2 contains a rather sharp criticism of Coleridge's *Christabel*. It was written by Hazlitt. Coleridge "is a man," reads the review, "of that universality of genius, that his mind hangs suspended between poetry and prose, truth and falsehood, and an infinity of other things, and from an excess of capacity, he does little or nothing. His *Kubla Khan*, we think, only shows that Mr. Coleridge can write better *nonsense* verses than any man in England."

Hunt published in the paper for June 16 a "Serenade," reprinted by Milford, 1923, and "The Simile of a Beautiful Night," translated from Homer. In the issues for June 30 and July 7 appeared



Letters I and II of "Harry Brown [Leigh Hunt] to his Cousin Thomas Brown, Jun." re-printed in 1818 under the titles "To Thomas Moore," and "Extract from Another Letter to the Same." Forty-six lines are not re-printed.

The issues for July 7 and 14 contain lengthy criticisms, by Hazlitt, on *The Lay of the Laureate*, *Carmen Nuptiale*, by Southey. These criticisms in their severity almost equal those of the Edinburgh reviewers. A three-page editorial on Richard Brinsley Sheridan, by Hunt, is the first article in the issue for July 14. It is a fine tribute in many ways. The editorial ends: "To sum up the character of Mr. Sheridan, he was a man of wit, a lively and elegant dramatist, a winning and powerful orator, a sound politician, a lover of real freedom, a careless liver; an Irishman, in short, with much of the worst, and more of the best, of his naturally light-hearted but unfortunate countrymen. His worst can affect but few; his best will redound to the good of his country, and be the delight of thousands to come." Who better has summed up the character of this brilliant man? The leading editorial in the issue for July 21 also has Sheridan for its subject.

The third Harry Brown letter – to Hazlitt – appears in the July 14 issue. The fourth, "To Thomas Brown, Jun." [Tom Moore], appears in the paper for July 21. It was re-printed, with omissions, in 1818. Letter V, to the same, appeared July 28, re-printed with large omissions by Milford, 1923.

In the paper for August 4 Hunt prints in one column Southey's *The Lay of the Laureate*, and in a parallel column a very readable satire with the title *The Laureate Laid Double*. Harry Brown's Letter VI appears August 11. It is "To B. F." [Barron Field]. It was re-printed in 1818 and 1860. Letter VII was printed August 25, "To C. L." [Charles Lamb]. This was re-printed in 1818, 1860 in part, and by Milford. Hunt's famous poem to his son Thornton made its first appearance in *The Examiner* for September 1, and the tribute to his son John on September 8. Round Table Number 44, by Hunt, is printed on September 15.

In "Literary Notice No. 12," in the paper for September 22, is printed in full Byron's "Monody" on the death of Sheridan, with Hunt's criticism. He thought the poem a failure, "the subject not being congenial with the poet's powers." The issue for September 29 has a Round Table article by Hunt entitled "The Old Lady," in

the main a re-print from the *Reflector*. Hunt's "To Benjamin Robert Haydon" appears in the issue for October 20. It was re-printed in 1818. "The Maid Servant," by Hunt, is printed as No. 46 of the Round Table. Hunt's sonnet written under the engraving of a portrait of Raphael in the possession of Haydon appears on November 17; re-printed in 1818, and by Milford.

The paper for December 1 contains Hunt's well-known article on "Young Poets." "The object of the present article," says Hunt, "is merely to notice three young writers, who appear to us to promise a considerable addition of strength to the new school. Of the first who came before us, we have, it is true, yet seen only one or two specimens, and these were no sooner sent us than we unfortunately mislaid them; but we shall procure what he has published, and if the rest answer to what we have seen, we shall have no hesitation in announcing him for a very striking and original thinker. His name is Percy Bysshe Shelley, and he is the author of a poetical work entitled *Alastor, or the Spirit of Solitude*." Reference is made next to John Henry [it should be John Hamilton] Reynolds, of whom he says "he is a young poet, and only wants a still closer attention to things as opposed to the seduction of words, to realize all that he promises. His nature seems very true and amiable. The last . . . is, we believe, the youngest of them all, and just of age. His name is John Keats. He has not yet published anything except in a newspaper; but a set of his manuscripts was handed us [by Charles Cowden Clarke] the other day, and fairly surprised us with the truth of their ambition, and ardent grappling with Nature. In the following sonnet [On First Looking into Chapman's Homer] there is one incorrect rhyme, which might be easily altered, but which shall serve in the mean time as a peace-offering to the rhyming critics. The rest of the composition, with the exception of a little vagueness in calling the regions of poetry 'the realms of gold,' we do not hesitate to pronounce excellent, especially the last six lines." "We have spoken with the less scruple of these poetical promises," concludes the notice, "because we really are not in the habit of lavishing praises and announcements, and because we have no fear of any pettier vanity on the part of young men, who promise to understand human nature so well."

Hunt's insight here was infallible. His good words for Keats, the first that appeared in print, were an honor to the writer. In the

issue for December 8 appeared Hunt's "Laura's Bower," a translation from Petrarch, later re-printed in *The Indicator* – July 12, 1820 – and in the editions of his poems published in 1832 and 1860. In the paper for September 15, Hunt has a reply to an editorial writer in the *Times*. Here is one of the pungent paragraphs: "He can not bear with any patience those who do not like to have God represented as a gloomy tyrant, who condemns to eternal misery the infinite majority of his own creatures, and man made the victim of horrible superstitions and mutual want of charity in the midst of the most disgusting pretensions to it."

During the latter part of the year Hunt contributed numerous criticisms on the theatre, in addition to his editorials. Take it all in all, *The Examiner* for 1816 is rich in Hunt material. Almost every issue makes reference to Napoleon, largely in the leading editorials. A rather interesting volume concerning Napoleon, his downfall, and his banishment to St. Helena, might be compiled from the files of *The Examiner* for 1815 and 1816.

## MUSICAL COPYRIGHT      First Edition   1816   4to

TITLE: Musical Copyright. / [*double rule*] Proceedings / on a / Trial / before / The Hon. Baron George, / in the / Court of Exchequer, / Dublin, / May 18th, 1815: / in the cause, / Whitaker versus Hime / To which are subjoined, / Observations / on the / Extraordinary Defence / made by / Mr. Serjeant Joy, / counsel for the defendant. / By / Leigh Hunt, Esq. / [*double rule*] / London: / Published by / Rowland Hunter, (Successor to Mr. Johnson) / 72, St. Paul's Church Yard. / Sold also by / J. Cumming, Dublin; and every Bookseller, and Music-seller, in the / United Kingdom. / Price One Shilling & Sixpence. / [*printer's rule*] / C. Richards, Printer, 18, Warwick Street, Golden Square. / 1816.

PAGINATION: Title, verso blank, [1-2]; Text, [3]-26; Observations on the trial, by Leigh Hunt, [27]-31, verso blank. Preserved in a book-like full levant case, bands and letters, by The Torch Bindery. Size of page 8x5 inches.

# **Musical Copyright.**

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**PROCEEDINGS**  
**ON A**  
**TRIAL**  
**BEFORE**  
**THE HON. BARON GEORGE,**  
**IN THE**  
**COURT OF EXCHEQUER,**  
**Dublin,**  
**MAY 18th, 1815:**  
**IN THE CAUSE,**  
**WHITAKER VERSUS HIME**  
**TO WHICH ARE SUBJOINED,**  
**OBSERVATIONS**  
**ON THE**  
**EXTRAORDINARY DEFENCE**  
**MADE BY**  
**MR. SERJEANT JOY,**  
**COUNSEL FOR THE DEFENDANT.**  
**BY**  
**LEIGH HUNT, Esq.**

---

**London :**

**PUBLISHED BY**

**ROWLAND HUNTER, (Successor to Mr. JOHNSON)**  
**72, St. Paul's Church Yard,**

*Sold also by*

**J. CUMMING, Dublin; and every Bookseller, and Music-seller, in the**  
**United Kingdom.**

***Price One Shilling & Sixpence.***

**C. RICHARDS, PRINTER, 18, WARWICK STREET, GOLDEN SQUARE,**

**1816.**

This seems to be a very rare little pamphlet. I know of the existence of one other copy only, and that is in the British Museum. The suit was brought for the piratical publishing of three songs, words by Hunt, music by Whitaker – Silent Kisses; Love and the Aeolian Harp; and Mary, Mary, list, Awake. The verdict was in favor of Whitaker, the damages being placed by the jury at £50. During the trial the attorney for the defendant asserted that the words of the songs were of an immoral character and for that reason the copyrights of the publications were not of any value. Hunt took note of the trial in an article in *The Examiner* for June 11, 1815. He combats the charge of immorality, stating that the compositions were written when he was a youth, and that while the songs are “as warm in their ideas as is warranted by amatory songs in general,” yet he never contemplated that the time would come when they would be called “obscene.” “All the obscenities to be found in the song in question [Silent Kisses] come from their own wretched imagination, – are spots from their own vitiated sight.”

THE STORY OF RIMINI      First Edition      1816      8vo

HALF-TITLE: The / Story of Rimini.

TITLE: The / Story of Rimini, / a Poem, / by / Leigh Hunt.  
/ [*double rule*] / London: / Printed by T. Davison, White-  
friars: / For J. Murray; W. Blackwood, Edinburgh; / and  
Cumming, Dublin. / 1816.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso blank, [iii-iv]; [Dedication] To the Right Honourable Lord Byron, dated Hampstead, January 29, 1816, signed Leigh Hunt, [v]-vi; Preface, [vii]-xix, verso blank; sub-title, The / Story of Rimini, verso blank [1-2]; Text, [3]-111, verso with imprint.

Original brown boards, paper label, uncut. Preserved in a dark green half morocco slip case. Size  $6\frac{1}{2} \times 4\frac{1}{4}$  inches.

ANOTHER COPY, re-bound in blue-gray boards, uncut, J. Locker's copy with his autograph signature on title, preserved in dark green half morocco slip case.

ANOTHER COPY, full polished calf, t.e.g., uncut, by Bedford, with autograph inscription on half-title: *To Horatio Smith, from his sincere friend Leigh Hunt.* The armorial bookplate of Welbore St. Clair Baddeley is attached.

ANOTHER COPY, old polished calf, in full blue morocco slip case, by The Torch Bindery, autograph presentation copy, *Barron Field with Leigh Hunt's best remembrances*. The armorial bookplate of Thomas Gaisford is on the inside front cover. From Harry B. Smith's "Sentimental Library."

*Barron Field  
with Leigh Hunt's best remembrances.*

---

The *Story of Rimini*, it is conceded, is Hunt's ablest production in verse. Byron, says Hunt, "used to bring books for me for the *Story of Rimini*, which I was then writing." Hunt was criticized severely for the familiarity of the dedication.

The story is founded on Dante's Paolo and Francesco in the *Inferno*, an episode that is, says Hunt, in the Preface, "the most cordial and refreshing one in the whole of that singular poem." Hunt states in his *Autobiography*, 1850, ii, 170, that "this poem, the greater part of which was written in prison, had been commenced a year or two before, while I was visiting the sea-shore at Hastings, with my wife and our first child. I was very happy; and looking among my books for some melancholy theme of verse, by which I could steady my felicity, I unfortunately chose the subject of Dante's famous episode. . . I need hardly advert, at the present time of day, to the objections . . . which were made to the poem, when it first appeared, by the wrath of the Tory critics. In fact, it would have met with no such hostility, or indeed any hostility at all, if politics had not judged it."

Hunt was impelled by the severity of the criticisms the poem received to modify it in a material manner in later publications, but maintained that it was better in its original form. Many years after he tells us he was informed by a friend that "he had just heard one of the most distinguished of authoresses say she had shed tears of vexation on finding that I had recast the conclusion of the poem, and taken away so much of the first matter. Let it be allowed me to boast of tears of this kind, and to say what balm they have given me for many a wound."

The taste that guided him so well in appreciating the works of others deserted him often in original composition, but nowhere so completely as in *Rimini*. The piece indeed is not without agreeable passages of picturesque color and description, but for the rest, the pleasant creature does but exaggerate in this poem the chief foible of his prose, redoubling his vivacious airs where they are least in place, and

**THE**  
**STORY OF RIMINI,**

**A POEM,**

**BY**

**LEIGH HUNT.**



**LONDON :**

*Printed by T. Davison, Whitefriars :*

**FOR J. MURRAY ; W. BLACKWOOD, EDINBURGH ;  
AND CUMMING, DUBLIN.**

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**1816**

handling the great passions of the theme with a tea-party manner and vocabulary that are intolerable. — SIDNEY COLVIN, in his *Keats*, English Men of Letters Series.

Writing to Moore in February, 1816, Hunt speaks thus of his *Story of Rimini*:

And now you must not think me coxcombical, if I say a word respecting an incident in my poem. It is about the book the lovers were reading when their passion overpowered them. You know *you* have written books which appear to me somewhat dangerous on this score, though it is a theory of mine that works of that description, upon the whole, do not do injury, otherwise (see my Pangloss Philosophy) Providence would not have suffered them. But I carry this theory, or whim, still farther, — or at least undertake to analyze it still farther; and it appears to me that those only are wrong in writing them who have a sense upon them of the injury they may be doing in some respects. In *that* case, the consciousness should outweigh the eventual excusability. Thus I should think you culpable now, if you have the suspicion that it would be wrong; but for the rest, I can only compare works of this nature to fuel which Providence seems to think it necessary occasionally to administer to such as are of dull natures, and *counter*-works to an equally judicious application of water when the fire threatens to be too great. — *Memoirs, Journal and Correspondence of Thomas Moore*, 1857, 1030.

*Rimini* was reviewed by the *Edinburgh Review* in June, 1816 — 16 pages. The review is moderate in tone and on the whole favorable. "We think there is a good deal of affectation," says the reviewer, "in his homeliness, directness, and rambling descriptions. He visibly gives himself airs of familiarity, and mixes up flippant, and even cant phrases, with passages that bear, upon the whole, the marks of considerable labour and study. In general, however, he is very successful in his attempts at facility, and has unquestionably produced a little poem of great grace and spirit, and, in many passages and many particulars, of infinite beauty and delicacy." The reviewer ends his criticism by saying that "the diction of this little poem is among its chief beauties — and yet its greatest blemishes are faults in diction."

This poem [*Rimini*] is now before us in a revised and corrected shape. It is a tale of impulse and power from beginning to end, discovering at the same time a delightful play of fancy. It perpetually reminds us of the old Italian poetry, and yet more of the muscular freedom and verve of Dryden; now and then its revealings open to us a depth and delicacy of feeling, which prove how nobly the author is endowed with all the higher qualifications of his art. — *The New Monthly Magazine*, March, 1833, in a review of the 1832 edition of Hunt's poems.

*Rimini* is the most popular of his poems, and it contains qualities which will long sustain its reputation. Its excellences and its faults are both individual and peculiar, and we hardly know of a poem more open to criticism. The subject itself is not pleasant to contemplate, and it requires the nicest tact and most cunning sophistry to reconcile it to the moral sense of the reader. . . The poet who deals



with such a subject should have an exact perception of moral distinctions, and no loose notions about the intercourse between the sexes; but Hunt is not such a person. — E. P. Whipple, *Essays and Reviews*, N. Y., 1849, ii, 344-345.

Shelley writing to Hunt from Marlow, December 8, 1816, says he was "exceedingly delighted" with *Rimini*. "The story of the poem has an interest of a very uncommon and irresistible character. . . Tho in one sense I am no poet [*sic*], I am not so insensible to poetry as to read *Rimini* unmoved."

Arthur Symons in *The Romantic Movement in English Poetry* holds that Hunt's *The Story of Rimini* "as it was published in 1816 is a very different thing from the revised version of 1832, with its 'rejection of superfluities,' its correction of 'mistakes of all kinds.' . . The second version is much more artificial than the first, and what was young, spontaneous, really new at the time, has given way to a firmer but less felicitous style of speech and versification." The poem, he says, was to have its influence on much of the romantic poetry of the century. Hunt's verse, "is always feminine, luscious, with a luxury which is Creole."

Hunt in the preface to *Foliage* declares the moral of the poem is "not as some would wish it to be, — unjust, and bigoted, and unhappy, sacrificing virtue under pretence of supporting it; — but tolerant and reconciling, recommending men's minds to the consideration of *first* causes in misfortune, and to see the danger of confounding forms with justice, of setting authorized selfishness above the most natural impulses, and making guilt by mistaking innocence."

*The Eclectic*, vol. 5, 1816, speaking of *Rimini*: questions if the story is "not likely to do some hurt to the cause of morality." As to the poetry itself the article is commendatory. The *Quarterly Review*, January, 1816, remarks of *Rimini*: "We never, in so few lines, saw so many clear marks of the vulgar impatience of a low man, conscious and ashamed of his wretched vanity, and labouring, with coarse flippancy, to scramble over the bounds of birth and education, and fidget himself into the *stout-heartedness* of being familiar with a Lord."

The printed text of *Rimini* as it appears in the 1832 edition of the *Poems* is in the British Museum, with extensive changes in manuscript, a different ending being indicated. This revised version was printed in the 1844 edition. The original text was restored in *Stories in Verse*, 1855, but later was abandoned, part of it re-appearing as a fragment under the title "Corso and Emelia," in *Poetical Works*, 1860.

#### ON LEIGH HUNT'S POEM "THE STORY OF RIMINI"

*Who loves to peer up at the morning sun,  
With half-shut eyes and comfortable cheek,  
Let him, with this sweet tale, full often seek  
For meadows where the little rivers run;  
Who loves to linger with that brightest one  
Of Heaven — Hesperus — let him lowly speak*

*These numbers to the night, and starlight meek,  
 Or moon, if that her hunting be begun.  
 He who knows these delights, and too is prone  
 To moralize upon a smile or tear,  
 Will find at once a region of his own,  
 A bower for his spirit, and will steer  
 To alleys where the fir-tree drops its cone,  
 Where robins hop, and fallen leaves are sear.*

— JOHN KEATS

Under the heading "Portraits of Modern Poets" there is in my collection an excerpt from the issue of *The Ladies' Monthly Museum* for March, 1823, bearing the title "Mr. Leigh Hunt," six small 8vo pages. Ridicule is applied to *Rimini*, and to Hunt's poetry. "He has two great bars," says the writer, "to his ever succeeding in anything, egotism, and affectation." The writer has "few pleasing recollections of his past exertions, and is quite hopeless as to his future ones."

*The Mirror Library*, under which title there were published several poems by authors of more or less distinction, reprints *Rimini* and gives a brief sketch of the author and his works, most of it taken from Hazlitt. Twenty issues of the publication, varying in number of pages — 16-32 — are in the collection, bound in half calf.

## THE STORY OF RIMINI    Second Edition    1817    8vo

TITLE: The / Story of Rimini, / a Poem, / by / Leigh Hunt.  
 / Second Edition. / London: / Printed by Bensley and Son, /  
 Bolt Court, Fleet Street, / for Taylor and Hessey, Fleet  
 Street; R. Triphook, / Old Bond Street, and C. and J. Ollier,  
 / Welbeck Street. / 1817.

PAGINATION: Title, verso blank, [i-ii]; Erratum, verso blank, [iii-iv]; Dedication, [v]-vi; Preface, [vii]-xix, verso blank; sub-title, verso blank, [1-2]; Text, [3]-111, verso with imprint.

Grey boards, paper label, uncut, the label reading *Story of Rimini* / 2d Edit. Price 6s. 6d. Size 6 $\frac{3}{4}$ x4 $\frac{1}{4}$  in. In half blue morocco case.

This is almost a verbatim reprint of the first edition, two lines only being changed. At the top of page 27 are two lines in the original edition reading:

*She had stout notions on the marrying score,  
 And where the match unequal prospect bore.*

These are altered to read:

*She had a sense of marriage, just and free;  
And where the match looked ill for harmony.*

Some differences seem to have arisen between author and publishers over this edition, and the bad feeling, especially on the part of the publishers, did not down.

# THE STORY OF RIMINI Third Edition 1819 8vo

HALF-TITLE: The Story of Rimini.

TITLE: The / Story of Rimini, / a Poem, / by / Leigh Hunt.  
/ Third Edition. / London: / Printed for C. and J. Ollier. /  
Vere Street, Bond Street. / 1819.

PAGINATION: Half-title, verso with announcements of *Hero and Leander* and *Bacchus and Ariadne*, and *Foliage*, [i-ii]; Title, verso blank, [iii-iv]; Dedication, [v]-vi; Preface, [vii]-xix, verso blank; sub-title, The / Story of Rimini, verso blank, [1-2]; Text of the poem, [3]-111, verso with imprint.

Brown boards, paper label, uncut, the label reading Story of Rimini, / 3d Edit. Price 6s. 6d. Preserved in full blue morocco slip case, by The Torch Bindery. Size 7x4½ inches.

ANOTHER COPY, as above, in red paper boards, leather labels, t.e.g., uncut. Size 6¾x4 inches.

# THE STORY OF RIMINI 1816 12mo First American Edition

TITLE: The / Story of Rimini, / a Poem, / by / Leigh Hunt.  
/ Published / by Wells and Lilly, Boston; and M. Carey,  
Philadelphia. / 1816.

PAGINATION: Title, verso blank, [i-ii]; Dedication, [iii]-iv; Preface, [v]-xvi; sub-title, The / Story of Rimini, unnumbered, verso blank; Text, [1]-85.

Mottled calf, leather label. Size 5½x3½ inches. I have also a copy in olive green boards, uncut, in half blue morocco double slip case.

"The *Story of Rimini* had not long appeared, when I received a copy of it, which looked like witchcraft. It was the identical Poem, in type and appearance, bound in calf, and sent me without any explanation; but it was a little smaller." Hunt found the book to be this American publication, and he thus comments: "How many poems of mine, or editions of poems, or editions of prose-writings, have appeared in America, before or since, I cannot say; but I believe the booksellers there have re-published everything which I have written; and I confess I cannot but be sensible even of the shabby honour thus done me, . . . but I should like to know, what an American publisher would say, if some English traveller were to help himself to the fruits of his labour out of the till, and make off with them on board ship. . . I wish I could get rid of the impression . . . that one great shop-counter extends all down their coast from Massachusetts to Mexico. Why do they not get a royal court or two among them, and thus learn that there is something else in the world besides huffing and money-getting?" — *Autobiography*, 1850, ii, 174-5.

## RIMINI AND OTHER POEMS

1844

8vo

## American Edition

TITLE: Rimini / and Other Poems, / by / Leigh Hunt. /  
Boston: / William D. Ticknor & Company. / m dccc xliv.

PAGINATION: Title, imprint on verso, [i-ii]; Contents, verso blank, [iii-iv]; sub-title, *Story of Rimini*, verso blank, [1-2]; Argument, [3]-4; Text [5]-71, verso blank; on pages [73]-[124] are these pieces: The Feast of the Poets; Hero and Leander; Lines Written on a Sudden Arrival of Fine Weather in May; Power and Gentleness; The Panther; To a Child during Sickness; To the Grasshopper and the Cricket; A Thought of the Nile; Ariadne Waking; On Hearing a Little Musical Box; Description of Hampstead; Song Written to be set to Music by Vincent Novello; The Glove and the Lions; Abou Ben Adhem and the Angel.

Original brown boards, uncut, paper label. Size  $6\frac{7}{8} \times 4\frac{3}{8}$  inches. Preserved in a full blue morocco slip case, bands and letters, by The Torch Bindery.

Apropos of *Rimini*, this pamphlet is of interest: A / Review / of / Blackwood's / Edinburgh Magazine, / for October 1817. / Edinburgh: / Printed by John Moir, / for James Anderson, front of Royal Exchange. / 1817.

AN  
ADDRESS  
TO THAT  
**Quarterly Reviewer**  
WHO  
TOUCHED UPON  
MR. LEIGH HUNT'S  
*"Story of Rimini."*

---

**London:**  
PUBLISHED BY  
R. JENNINGS, No. 2, POULTRY;  
And may be also had of all Booksellers in Town or Country

---

*Printed by C. RICHARDS, 18, Warwick Street, Golden Square,*

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*Price One Shilling.*

---

1816.

This is an 8vo anonymous publication of 56 pages. It is a vigorous reply to the *Blackwood* article "On the Cockney School of Poetry," which criticised Hunt and his *Rimini* with such unwarranted vindictiveness and coarseness. For clean-cut sarcasm the reviewer holds his own with the Edinburgh coterie, whom he calls "worms and reptiles." The magazine article is termed one "at war with every noble emotion of the soul; — it reaches the heart in disgust and loathsomeness; — it kindles a flame in the breast that burns more hotly when we consider why, — where, — how, — such a production was permitted to appear, — to disgrace our city, — to dishonour our country, — to forever damn the author, the accomplices in such iniquity." The complete contents of the magazine number are criticised by this reviewer in language equally strong as that quoted here.

This scarce little pamphlet is preserved in a half morocco slip case, by The Torch Bindery.

Here's another champion of the author of *Rimini*:

An / Address / to that / Quarterly Reviewer / who / touched upon / Mr. Leigh Hunt's / "Story of Rimini." / [*printer's ornament*] / London: / Published by / R. Jennings, No. 2, Poultry; / And may be also had of all Booksellers in Town or Country. / [*printer's rule*] / Printed by C. Richards, 18, Warwick Street, Golden Square. / [*printer's rule*] / Price One Shilling. / 1816. This is an 8vo pamphlet of 24 pages which defends Hunt and his poem rather effectively. The writer apologizes, at the end, "for the *rudeness* of this address: though an impression may be made on some men with an horse-whip, others are to be attacked only with a crow-bar!"

Preserved in a full red morocco case, gold lines, bands and letters, by Sangorski & Sutcliffe.

As Edmund Gosse said of Shelley, so may we not write of Hunt, that "the abuse of the *Quarterly Review*, rightly taken, was but a token" of his originality and keen insight into the political wrongs of the time. It was not Hunt who was attacked, but the enemy of Kings and the militant revolutionist.

The collection contains a copy of the first edition of *Rimini* in unusual form. It is made up of the original sheets, uncut on all

edges, sewn only, and without covers. The sheets are preserved in a cloth box-form folding case, back lettered. It was issued in this form probably for review purposes.

THE PORT FOLIO      First Edition      1816      8vo

*The Port Folio*, an early American magazine published at Philadelphia, in its issue for October, 1816, reprints from the *Monthly Mirror* an article entitled "Memoir of Mr. James Henry Leigh Hunt," written by himself. Hunt speaks, in Chapter X of his *Autobiography*, of the *Mirror* and its editor, but he does not make mention of this five-page sketch. In it he pays his mother a fine tribute, and defends himself against his critics who had injected personalities into their criticisms. "Had I made any answer to those poor reprobates, who when they could find nothing personal to attack in me, attacked the character of those who were related to me, I should have challenged them to produce a single passage, in which I had made any personal attack on the deformities, morals, or hearts of those whom I criticised."

*The Port Folio* was the first purely literary American weekly journal. It was conducted during the early years of its existence by Joseph Dennie of Harvard under the pseudonym "Oliver Old-school, Esq." It was founded in 1801 as a weekly, and became in 1809 a monthly, ceasing publication in 1827.

My copy of the 1816 volume is preserved in a half dark green morocco slip case, lettered, by The Torch Bindery.

THE EXAMINER      1817

[Not in my collection]

Shelley and Keats come in for some publicity in *The Examiner* for 1817. The former's "Hymn to Intellectual Beauty" was printed on January 19 with a brief comment. Note is made of the case of Westbrooke v. Shelley, the famous suit over the custody of Shelley's two children by his discarded wife Harriette. "Laon and Cythna," and "A Proposal for Reform" were printed during the year. Keats's *Poems* was noted extensively and with approbation in

June and July. Coleridge, Southey, and Wordsworth come in for caustic criticism by Hunt and Hazlitt. The paper the latter part of the year became involved in a controversy with *Blackwood's Magazine*, the October number of which carried a cowardly and unwarranted attack on Hunt over the signature Z. On November 2 *The Examiner* called upon the author to send his address to the printer of the paper "in order that justice may be executed upon the proper person." The challenge went unheeded. Another notice was printed on November 16, this notice containing an extract from the offensive article: "The very Concubine of so impure a wretch as Leigh Hunt would be to be pitied, but alas! for the Wife of such a husband! For him there is no charm in single Seduction; and he gloats over it only when accompanied with Adultery and Incest!" Hunt's footnote was: "The anonymous Author of the above atrocious attempt to destroy the personal character of the Editor of this Paper, is again called upon to avow himself; which he cannot fail to do, unless to an utter disregard of all *Truth* and Decency, he adds the height of Meanness and COWARDICE. Should this however be the case, those who have published the foul Scandal — if they persist in skreening the Author from a just punishment — must prepare to abide the consequences of their delinquency." But Z failed to reveal his identity, although a revised edition of the magazine was issued with a deletion of some of the worst insinuations. In December Hunt returns to the fray: "He, or his employers, must not think to escape, while the same venomous malignity survives in the remaining parts of the reptile. Reptile indeed he is, and most unhappy creature must be, to feel excited to pour forth misrepresentations, which could not be falser, if he had cried out, in his anguish, at the blackness of the green leaves or the hatefulness of affection." Hunt could use vigorous English when the occasion demanded it!

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THE ROUND TABLE First Edition 2 vols. 1817 8vo

HALF-TITLE: The Round Table.

TITLE: The / Round Table: / a Collection of / Essays / on / Literature, Men, and Manners, / by William Hazlitt. / Vol. I. [Vol. II.] / Edinburgh: / Printed for Archibald Constable and Co. / and Longman, Hurst, Rees, Orme, and Brown, London. / 1817.

PAGINATION: Vol. I — Half-title, verso blank, [i-ii]; Title, imprint on verso, [iii-iv]; Advertisement signed W. Hazlitt and dated January 5, 1817, [v]-vi; Contents of Volume First, [vii]-viii; Text [1]-238. Vol. II — Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Contents, [v]-vi; Text [1]-261.

Original gray boards, uncut, paper labels. Preserved in a half brown morocco slip case, bands and letters, by The Torch Bindery. Size  $6\frac{1}{4} \times 4\frac{1}{8}$  inches.

Hazlitt states in the Advertisement: "All the papers, in the two volumes here offered to the public, were written by myself and Mr. Hunt, except a letter communicated by a friend in the seventeenth number. Out of the fifty-two numbers, twelve are Mr. Hunt's with the signatures L. H. or H. T. For all the rest I am answerable." The titles of Hunt's contributions are: Introduction, two papers; On Common-Place People; On Chaucer: On the Poetical Character; On Death and Burial; On the Night-Mare, two papers; A Day by the Fire, three papers; On Washerwomen. These essays appeared originally in *The Examiner*. They were written at the suggestion of Hunt. Not all of the articles by Hunt in the paper were re-printed in the book.

A third edition of *The Round Table*, edited by the son of William Hazlitt, was published in London by John Templeman in 1841, one vol., olive green cloth, with the omission of several papers. Those by Hunt were retained, the editor remarking: "The reader will, I am sure, thank me for having retained Mr. Leigh Hunt's contributions to this volume. *The Round Table*, deprived of his presence, would lose very much of its attraction, and I am convinced that, had my father lived to bring out a dozen editions of *The Round Table*, he would never have separated himself from a companion so full of wit and wisdom."

While this is called the Third Edition on the title-page, it is believed to be the Second, as no other Second Edition has turned up.

## THE EXAMINER

1818

In the first issue of *The Examiner* for 1818 Hunt published his sonnet to Horatio Smith under the title "To H S , Esq." An extract from Shelley's *Revolt of Islam* appeared on January 25, followed on February 1, 22, and March 1, with a review of the poem by Hunt, who calls it "an extraordinary production." "The ignorant will not understand it," he remarks, but others "will find themselves amply repaid in finding that so much ardour for the happy virtues, and so much power to recommend them, have united in the same person." The review closes with the statement that "Mr. Shelley's defects as a poet are obscurity, inartificial and yet not natural economy, violation of costume, and too great a sameness and gratuitousness of image and metaphor, and of image and metaphor too drawn from the elements, particularly the sea. . . The work cannot possibly become popular. . . The author must forget his metaphysics and sear his a little more in his future works, and give full effect to that nice knowledge of men and things which he otherwise really possesses to an extraordinary degree. We have no doubt he is destined to be one of the leading spirits of his age, and indeed has already fallen into his place as such." Hunt's political editorials give way on May 10th for an article on "Old May-Day," a charming little essay. The issue for October 12 re-prints an article from a provincial paper protesting against the *Quarterly Review's* criticism of Keats's *Endymion*. The first issue of *The Literary Pocket-Book* is reviewed on December 12. The "Z" controversy again makes its appearance in a scathing article on April 12. Hunt was not able to uncover his identity, and writes finally that he need not disclose it, for "my pity for him, with very great sincerity, is still stronger than my contempt."

FOLIAGE

First Edition

1818

8vo

TITLE: Foliage; / or / Poems Original and Translated, / by Leigh Hunt. / Still climbing trees in the Hesperides. — SHAKSPEARE. / London: / Printed for C. and J. Ollier, Welbeck Street. / 1818.

PAGINATION: Title, verso with imprint, [1-2]; Contents, [3]-5,

verso, Errata and the notice: [The reason why the pages of the Original Poems and the Translations have two different sets of numerals, is, that two separate publications were intended at first, and the printing of the Translations commenced.]; Dedication to Sir John Edwd. Swinburne, Bart, [7]-8; Preface, [9]-39, verso blank. Then follows the sub-title *Greenwoods*, / or / *Original Poems*, with quotations from Ben Jonson, Shakspeare (2), Lorenzo de' Medici, and Ludovico Paterno, verso blank, [i-ii]; sub-title, *The Nymphs*, verso blank, [iii-iv]; Text of the *Nymphs*, [v]-xxxvii, verso blank; *Miscellanies*, [xxxix]-lxvii, verso blank; *Epistles*, [lxix]-cxiv; *Sonnets*, [cxv]-cxxxv, verso blank. Then follows a sub-title *Evergreens*; / or / *Translations / from / Poets of Antiquity*. / *Homer*, verso blank, the other sub-titles being *Theocritus*, *Bion* and *Moschus*, *Anacreon*, and *Catullus*, versos blank. The pagination of this portion is [1]-111, verso with imprint. The complete pagination of the book is: [1]-39, verso blank; [i]-cxxxv, verso blank; [1]-111, imprint on verso.

Original gray boards, olive cloth back, paper label, uncut. Size  $6\frac{3}{4} \times 4\frac{1}{4}$  inches. Preserved in full morocco slip case, bands and letters, by The Torch Bindery. This copy has attached the armorial book-plate of Welbore St. Clair Baddeley.

In this copy are annotations in Hunt's autograph on pages xli, xlii, xliv, and cxviii, to the effect that the manuscripts for the pieces noted are in the hands of Mr. Alex. Ireland. To the poem on page cxii, "To Percy Shelley," Hunt has affixed the date, "March 4, 1817." The poem, "To John Keats," on page cxv, has the autograph notation "First draft corrections in Mr. Ireland's possession. 2 copies," and the date "Dec. 1816." Some textual changes have been made by Hunt. As this poem has never been re-printed except by Milford, 1923, it is of interest to re-print it here as revised by the author:

*'Tis well you think me truly one of those,  
Whose eye discerns the loveliness of things;  
For surely as I feel the bird that sings  
Behind the leaves, or the kiss-asking rose,  
Or the rich bee, rejoicing as he goes,  
Or the glad issue of emerging springs,  
Or overhead the glide of earnest wings,  
Or trees, or turf; or, midst of all, repose;  
And surely as I feel things lovelier still,  
Kindness, frankness, and the harmonious form  
Containing woman, — and the smile in ill,*

*And such a heart as Charles's,\* wise and warm, —  
As surely as all this, I see, even now,  
Young Keats, a flowering laurel on your brow.*

\* Charles Cowden-Clarke, a mutual friend.

There are also autograph notations in the poem, "To John Hamilton Reynolds," on page cxxx. It is interesting to note that Hunt has written Henry above the middle name of Reynolds.

**ANOTHER COPY**, in olive green crushed levant, corner ornaments, decorated back, gold title, t.e.g., uncut. Size 6½x4 inches. Preserved in half brown morocco slip case, by The Torch Bindery.

Laid in are six pages abstracted from another copy — ci-cvi. On page ci Hunt has deleted the word *Epistles* in the folio line, writing first *Dinner*, deleting this and then writing "*The Perils of Dining.*" The first three lines on this page are cancelled, and the fourth line is made to read, "*No more of your Wellingtons, Nelsons, and Jervises.*" The line originally was, "*Yes, Barron, no more of the Nelsons and Jervises.*" The fourth line on page cii was originally, "*And numbers with horrid contusion of belly,*" which is changed to read, "*And numbers with dire intumescence of belly.*" On page ciii the third line from the bottom, "*He'd have had you encourage the people to eat,*" is changed to read "*He'd have had you encourage your tenants to eat*"; and the next line is made to read, "*As Pray, now, allow me, — a slice of this gout,*" instead of "*As Pray, Sir,*" etc. The fourth line on page civ reads in the original, "*My dear Mrs. H., why your plate's always empty,*" is changed to "*My dear Mrs. N.,*" etc. Page cv has several changes. In the printed edition the first line reads, "*A Southey in soups, who though changing his whim.*" This is altered to "*A turncoat in game,*" etc. Lines three and four read as first printed, "*In short, a Procustes, who'd measure one's dishes, As t'other did beds, to his own size or wishes.*" They are here changed to "*A pâté, Procustes, who'd measure one's dishes, As t'other did beds, to his own size and wishes.*" Line 6 on this page, "*To talk just as we do, as well as to eat,*" is altered, "*To walk,*" etc. On page cvi the last five lines are crossed and lines eight and nine are made to read, "*Thus a hackney well breathed or shoes whiten'd with dust, Entitle the bearer to double pye-crust*"; originally, "*Thus I look upon shoes whiten'd thickly with dust, As entitling the bearer to double pye-crust.*" The changes here noted do not appear in subsequent printings of the poems.

**ANOTHER COPY**, as above, bound by Sangorski and Sutcliffe in olive levant, gold lines on covers, full decorated back with gold lettering, t.e.g. This delightfully bound volume is enriched with this letter from Edmund Ollier to Alexander Ireland, dated 154, Oakley St., Chelsea, S.W., July 1st, 1881:

*It might, I think, be worth while to correct the mis-statement with respect to*

# FOLIAGE;

OR

POEMS ORIGINAL AND TRANSLATED,

BY

LEIGH HUNT.

---

Still climbing trees in the Hesperides.—SHAKESPEARE.

---

*LONDON:*

PRINTED FOR C. AND J. OLLIER, WELBECK STREET.

---

1818.

*Thornton Hunt, since it is always a good thing to set facts in their true light. But will you excuse me if I say you are also a little at fault in stating that the poem "To T. L. H., six years old," first appeared in the collected edition of Hunt's poems published in 1832? You will find it in Foliage (1818), p. xlvii. It must have been written in the latter part of 1816, or early part of 1817. [It was first printed in The Examiner, September 1, 1816.]*

*I shall hope to see you when you visit London in the course of the present month. I most heartily agree in what you say about Mrs. Mayer. She is a very clever woman, marvellously industrious, and full of energy and spirit. Her devotion to her poor suffering husband was splendid; and his affection for her was equally admirable. I send you the best likeness I have of myself. It was taken as long ago as April, 1869 — a few months before I had the pleasure of seeing you in Kensal Green Cemetery. Of course I am looking older now. I have had no photograph taken since — simply from indifference.*

There is also a letter from John Forster to Hunt, dated 58, Lincoln's Inn Fields, March 29, 1844:

*I do not know if you had a hasty scrawl from me — written on receipt but before the reading of your letter — and sent to you at the printer's office under impression you were waiting there.*

*Till the parliament sittings give us a little holiday space I cannot do what I wish with the "Poems." Therefore I am silent till then.*

*It will be the week after next: the week after Easter week, that is, unless they should "bie" early next week.*

*I am, ever, my dear Hunt, yours with the old admiration and affection.*

Between pages 24 and 25 there is a 3-line fragment in Hunt's autograph, "Now there can be no doubt that Milton made use of Tasso, or that he had in his mind the particular, the striking passage pointed out by Dr. Black."

ANOTHER COPY, in full polished calf, gilt edges, by Wallis, with John Drinkwater's book-label and his autograph signature on the fly-leaf, *John Drinkwater*, 1920. The fly-leaf also bears the autograph presentation inscription, *To Bryan Waller Procter, with Leigh Hunt's true regards*. In this copy The Nymphs has many lines underscored with a pen, doubtless by Drinkwater. Numerous other marginal markings and underscorings have been made. Inserted at page c, facing the title of Hunt's epistle "To Barron Field" is this letter from Field to Hunt:

*Ecce iterum Crispinus as Government would wish me a shoemaker to say! You know the vicissitude and delay of ships. We have been to Gravesend too prematurely, and are returned till Friday next. Having once taken leave of my family, I am not sorry they are out of town to spare me the pain of this brief revisit; but not having taken leave of you will Mrs. Hunt and yourself give us the pleasure*

*of your company here at dinner on Thursday at 4? You will meet nobody but my brother Henry and Horace Smith whom I will ask. The married Pitman is gone to Layton's. I enclose you his last piece of Pitmanism. Pray treasure it for Mitchell's sight. He breakfasted with us on the morning of his marriage, such his intention being supposed to be unknown to my family: having finished his breakfast, and being asked to take another cup, he said he could not for he was going to be married. Upon which he immediately rose and took leave, as ludicrously as he went to be ordained from my rooms, poising himself like an opera-dancer, and saying, "His last appearance in the character of a layman." I hope you allowed of my rhyme to "Anachronism." Yours again, B. FIELD.*

The reference here is to "kiss him" in the lines on Mrs. K——. B. and an Infant.

Barron Field was one of Hunt's very close friends. He accompanied him on the journey to prison in 1813, aided and supported him in many of his troubles, and contributed to Hunt's *Reflector* and to *The Examiner*. He was judge in New South Wales, chief justice of Gibraltar, and a miscellaneous writer of some ability. Sir John Edward Swinburne, to whom *Foliage* is dedicated, was one of Hunt's distinguished visitors while he was in prison. One of Hunt's sons was given the name Swinburne.

In the dedication Hunt states the object of the book to be "to cultivate a love of nature out of doors, and of sociality within." Speaking for the new school of poetry, shining examples of which were Byron, Moore, and Wordsworth, Hunt remarks in the preface that "my noble friend, Lord Byron, who waits as little for his own genius to be admired, before he admires that of others, does justice, I know, to the new school, though his charity inclines him to say what he can for a falling one." "My creed, I confess," he writes in another place, "is not only hopeful, but cheerful; and I would pick the best parts out of other creeds too, sure that I was right in what I believed or chose to fancy, in proportion as I did honour to the beauty of nature, and spread cheerfulness and a sense of justice among my fellow creatures." Here is the spirit in which he writes: "I write to enjoy myself but I have learnt in the course of it to write for others also; and my poetical tendencies luckily fall in with my moral theories. The main features of the book are a love of sociality, of the country, and of the fine imagination of the Greeks." Shelley in a letter to Hunt written from Lyons March 22, 1818, says: "I have read *Foliage*: . . . What a delightful poem the Nymphs is! It is truly *poetical*, in the intense and emphatic sense of the word." Which leads Hunt to remark: "The poem here mentioned did not deserve what Mr. Shelley said of it. I had not been careful enough in writing it, — had not brooded sufficiently over my thoughts to consecrate them into proper imagination; perhaps was unable to do so." —*Lord Byron and Some of his Contemporaries*, 1828, i, 384, 2d ed.

In reviewing *Foliage*, the *Quarterly Review* referred covertly to Shelley and Keats, members of the so-called "Cockney School," which led Keats to remark: "I have more than a laurel from the Quarterly Reviewers for they have smothered me in *Foliage*."

*The Quarterly* asserted also that "Mr. Hunt's faults are a total want of taste, and of ear for metrical harmony; and indulgence of cant terms to a ridiculous excess, an ignorance of common language, a barbarous and uncouth combining of epithets, an affectation of language and sentiment, and what is a far more serious charge, though it occurs but seldom, an impurity of both."

The contents include these original poems: The Nymphs; Fancy's Party; Thoughts on the Avon; the poems to his sons, T. L. H. and J. H.; On Hearing a little Musical Box; Song, and His Departed Love to Prince Leopold, these latter to be set to music by Vincent Novello. There are epistles to Byron, Moore, Hazlitt, Barron Field, Lamb, and sonnets to Hampstead, Mrs. Hunt, Kosciusko, To the Grasshopper and the Cricket, Rafael, Miss K., Percy Shelley, to Henry Robertson, John Gattie, and V. Novello, John Keats, On Receiving a Crown of Ivy, to B. R. Haydon, J. H. Reynolds, On Receiving a Lock of Milton's Hair, On the Nile and to Thomas Stothard. The translations are of selections from Homer, Theocritus, Bion and Moschus, Anacreon, and Catullus.

Some of these poetical pieces received previous publication in *The Examiner*.

FOLIAGE      First American Edition      1818      12mo

TITLE: Foliage, / or, / Poems Original and Translated. / By / Leigh Hunt. / Still climbing trees in Hesperides, *Shakespeare*. / Philadelphia: / Published by Littell and Henry, No. 74, South / Second Street; and Edward Earle, corner / of Fourth and Library Street. / W. Brown, Printer. / 1818.

PAGINATION: Two blank pages; Title, verso blank, [iii-iv]; Contents, [v]-vi; Dedication, [vii]-viii; Preface, [ix]-xxxviii; subtitle, Greenwoods, verso blank, [1-2]; half-title, The Nymphs, verso blank, [3-4]; Text, [5]-22; Miscellanies, [23]-39, verso blank; Epistles, [41]-66; Sonnets, [67]-86; half-title, Evergreens, verso blank, [87-88]; Text of Homer, [89]-100; half-title, Theocritus, verso blank, [101-102]; Text of Theocritus, [103]-125, verso blank; half-title, Bion and Moschus, verso blank, [127-128]; Text of Bion and Moschus, [129]-136; half-title, Anacreon, verso blank, [137-138]; Text of Anacreon, [139]-142; half-title, Catullus, verso blank, [143-144]; Text of Catullus, [145]-156.

Original paper boards, unopened, title-page printed on front cover, on back cover list of publications of Littell & Henry, the first item



being the Fourth Canto of Childe Harold. Preserved in full pebbled maroon morocco case, by The Torch Bindery. Size  $6\frac{1}{8} \times 3\frac{1}{4}$  inches.

This is a verbatim reprint of the first English edition, published the same year, with the errors noted corrected. In the American edition the name Barron in the title "To Barron Field" is spelled with a single r. The r is omitted also in the last line of the poem, page 62.

## THE EXAMINER

1819

[Not in my collection]

Early in the year an action for libel was brought against the paper by Lord Churchill, the accusation being that *The Examiner* in 1818 had stated that the plaintiff "occasioned the death of Miss Sherwin, by furious and negligent driving." Result, a fine of £50 against the Hunts, and the costs of the suit. A second action by a bookseller named Stockdale for £2000 was later withdrawn. Lamb was a valued and frequent contributor, and Leigh Hunt was able to show his appreciation in a splendid review of Lamb's *Works*. Hazlitt also aided in making the paper interesting. Hunt's review of Hazlitt's *Letter to William Gifford* opens caustically: "We said a little while since, that if the creature yclept Gifford did not take care, he would be picked up by the fingers of some person indignant at this perpetual creeping malice, and held out to the loathing eyes of the community, sprawling and shrieking. Here he is. Mr. Hazlitt has got him fast by the ribs, forcing him, with various ingenuity of grip, to display unwillingly all the deformities of his moral structure." Hunt comes vigorously to the defence of Shelley against the malicious review by the *Quarterly Review* of *The Revolt of Islam*. Under the pen-name Harry Brown he publishes three biting satires which he styles "Preternatural History," his topics being "The Bicaud, or Two-Tailed Gabbler" — meaning lawyers; "The Oesophagus, or Glutton"; and "The Fire-Threatener, Star-Gazing Howler, Field-Predicator, or Bête de Chauvin."

## POETICAL WORKS

1819

[Not in my collection]

In 1819 a so-called *Poetical Works of Leigh Hunt* was issued. The collection was made up of five separately published works arranged in these volumes: Vol. I, the 1819 edition of *Rimini* and the 1816 edition of *Descent of Liberty*; Vol. II, *Hero and Leander*, and *Bacchus and Ariadne*, 1816, and *Feast of the Poets*, 1815; Vol. III, *Foliage*, 1818. Collective title pages were printed. The only copy I have been able to locate is the one in the British Museum. I cannot account for its seeming scarcity. Cf. the similar collection of Barry Cornwall's *Works*, 3 vols., 1822; Wordsworth's also, about this time.

## HERO AND LEANDER, AND BACCHUS AND ARIADNE

First Edition 1819 8vo

HALF-TITLE: Hero and Leander, / and / Bacchus and Ariadne. / [*Quotation from Shakspeare*]

TITLE: Hero and Leander, / and / Bacchus and Ariadne. /  
By / Leigh Hunt. / London: / Printed for C. and J. Ollier, /  
Vere Street, Bond Street. / 1819.

PAGINATION: Half-title, verso with announcements of *Foliage*, and *Rimini*, Title, verso with imprint Bensley and Son, / Bolt Court, Fleet Street, Advertisement, verso blank, sub-title, verso blank, all unnumbered; Text of Hero and Leander, [1]-21, verso blank; half-title to Bacchus and Ariadne, verso blank, [23-24]; Text, [25]-50; half-title to The Panther, [51], verso blank; Text, [53]-56.

Mottled boards, uncut. Preserved in half olive green slip case. Size 6½x4 inches.

Presentation copy, *To Bessy Kent from her affectionate friend the Author*. The book-label of her mother is attached to the front cover.

I have also a copy of this book in brown wrappers with label on front cover reading Hero and Leander, / and Bacchus and Ariadne;

To  
Bessy Kent  
from her spectacle friend  
the Author.

**HERO AND LEANDER,**

**AND**

**BACCHUS AND ARIADNE.**

**BY**

**LEIGH HUNT.**

**LONDON:**

**PRINTED FOR C. AND J. OLLIER,  
VERE STREET, BOND STREET.**

**1819.**

/two original poems. By Leigh Hunt. / Price 2s. 6d. Preserved in half blue morocco slip case, inner folder.

There are several versions of *Hero and Leander*. Musaeus, who lived about the fifth century, first treated the subject. Marlowe wrote a paraphrase of a portion of it, George Chapman finishing it after Marlowe's death in a street brawl in 1593. This version was published in 1606, and re-printed in London in 1821, with a critical preface. In this re-print considerable space is given to Hunt's version. Says the editor: "It is really surprising how much *freshness* and originality is poured around this hackneyed tale; and this he [Hunt] has accomplished by mentally rejecting in his rough draft, the full-blown flower of Musaeus, and brooding over, and developing anew primitive seed. . . Musaeus is more *classical* — Hunt more *romantic*. The present writer neither admires the political doctrines of Mr. Hunt, or the occasional flippancy which disfigures his best works, both prose and verse: — but it is impossible for a candid critic not to perceive the simplicity and truth of his *Hero and Leander*. Not that it is free from one or two lines and phrases, which afflict the sensitive mind like a vulgar flourish, . . . but they are so immediately redeemed, that they are, as it were, perforce, forgiven and forgotten."

In the collection here described is a copy of the Marlowe and Chapman *Hero and Leander*, 8vo, pp. lxx + 124, printed by the Chiswick Press in 1821, bound in full calf, gold lines and corner ornaments, decorated back, leather label, all edges gilt, by Bedford. Inserted is an engraved portrait of Chapman. A portrait of Marlowe does not exist.

The text of a lengthy letter from Carlyle to Hunt is given by Thomas J. Wise in *The Ashley Library*, 1927, ix, 56 ff. It was written from Craigenputtock, 29th October, 1833. He finds fault with Hunt for wasting his time and talents on contributing theatrical criticisms to "some new *Weekly Sun*." "Since I wrote last I have read all your Poems; the whole volume, I believe, without missing a line. . . I find a genuine tone of music pervade all your way of thought, and utter itself, often in the gracefulest way, thro' your images and words. This is what I call your vocation to Poetry. So long as this solicits you, let it in all forms have free course, well for him that hath music in his soul! . . . We all thought your *Rimini* very beautiful. Sunny brilliancy and fateful gloom most softly blended, under an atmosphere of tenderness, clear and bright like that of Italian Pictures. . . *Leander* also dwells with me."

THE INDICATOR      First Edition    1819-1821    8vo

TITLE: The / Indicator. / Vol. I. / A dram of sweet is worth a pound of sour. — SPENSER. / London:/ Printed for Joseph Appleyard, Catherine-Street, Strand, / and sold by all the Booksellers. / 1820.

PAGINATION: Title, verso blank, unnumbered; Text, with heading, The Indicator, [1]-414, consisting of 52 numbers, October 13, 1819-October 4, 1820, [1]-410; Index, [411]-414.

A second volume was commenced with No. I, October 11, 1820, but the number was incorrect as is explained by a note at the bottom of the first page of No. LIV, the next issue. *The Indicator* as a separate publication was discontinued with No. LXXVI, Wednesday, March 21, 1821. The pagination of the second volume is [1]-192, plus 2 pages of Index. A Title-page for the second volume was not printed.

My set consists of all the original numbers bound in one volume, half morocco, top trimmed, other edges uncut. Size  $8\frac{1}{2} \times 5\frac{1}{2}$  inches.

A complete set of the numbers of the first volume (i-lii) as issued, lacking the first number, is also in my collection. If the missing number ever drifts into my library, a friend's collection of Leigh Hunt firsts will be enriched without my becoming the poorer.

CONTENTS: Difficulty of Finding a Name for the Work; A Mistake of Mr. Thomas Paine's upon Learning; Country Houses near Town; The Indicator and Examiner; Autumnal Commencement of Fires; Mantel-Pieces; Apartments for Study; Godiva; Pleasant Recollections connected with various parts of the Metropolis; The Beau Miser; To the Lares, on the commencement of Fires; Toleration; To Anyone whom bad Weather Depresses; Charles Brandon and Mary Queen of France; On the Household Gods of the Ancients; Social Genealogy; Angling; Casts from Sculpture and Gems; Ludicrous Exaggeration; Gilbert! Gilbert; Fatal Mistake of Nervous Disorders for Insanity; Mists and Fogs; More News of Ulysses; Far Countries; A Tale for a Chimney Corner; Thieves, Ancient and Modern; A Few Thoughts on Sleep; The Fair Revenge; Spirit of the Ancient Mythology; Getting-up on Cold Mornings; Extremes Meet; The Old Gentleman; Dolphins; Names; Ronald of the Perfect Hand; Scenes from an Unfinished Drama; Hats; The Lady's Maid; The Seamen on Shore; On the Realities of Imagination; Hoole's and Fairfax's Tasso; Deaths of Little Children; Anomalies of Shape; The Adventures of Cephalus and Procris; Spring, Daisies, Gathering

**THE**  
**I N D I C A T O R.**

**VOL. I.**

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**A dram of sweet is worth a pound of sour.—SPENNER.**

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**LONDON:**  
**PRINTED FOR JOSEPH APPLEYARD, CATHERINE-STREET, STRAND,**  
**AND SOLD BY ALL THE BOOKSELLERS.**

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**1820.**

Flowers; May-Day; Shakespere's Birthday; Rousseau's Pygmalion; La Belle Dame sans Mercy; Retrospective Review; Men Wedded to Books; The Contest Between the Nightingale and Musician; Of Sticks; Country Little Known; Of the Sight of Shops; A Nearer View of some of the Shops; The Daughter of Hippocrates; The Late Mr. West's Pictures; A Rainy Day; The Venitian Girl; The Egyptian Thief; Description of a Hot Day; Galgano and Madonna Minoccia; On the Slow Rise of the most Rational Opinions; Superfine Breeding; Shaking Hands; On Receiving a Sprig of Laurel from Vauclose; Shelley's Tragedy of the Cenci; Keats's Lamia, Isabella, The Eve of St. Agnes, &c.; Farinetta and Farinonna: Coaches; Coaches and their Horses; Ariosto's Prison; Andrea de Basso's Ode to a Dead Body; Thoughts and Guesses on Human Nature; The Nurture of Triptolemus; Return of Autumn; On Commendatory Verses; Upon Indexes; An Old School-Book; Table-Wits; A Breakfast; Of Dreams; The Marriage of Belphegor; The Generous Women; A Human Animal and the Other Extreme; Songs of Robin Hood; April; The Maid-Servant; On the Talking of Nonsense; The Old Lady; Bad Temper, Meanness, and Other Disorders; Books with one Idea in Them; Play-House Memoranda; The True Enjoyment of Splendour; Sir Thomas More; The "Dry Book"; Praeter-Natural History; The Gabbler; The Glutton; The Howler; Against Fantastical Scrupleness; Translation of Milton into Welsh; Apologies and Primroses; Falstaff's Letters; Charge of Frightened Death-Beds: Deaths of Voltaire, Luther, Calvin, &c.; The Works of Charles Lamb; Jovial Priest's Confession; Tasso's Amyntas; Valentine Day; The Japanese Widow and her Sons; A New Pocket Edition of Horace; French and English Drama; The Englishman in Paris; Nautical Poetry; Pulci; Passages from the Old Dramatists; The Indicator's Farewell.

*The Indicator* was resumed July 5, 1823, in *The Literary Examiner* with Hunt's well-known paper on "My Books." That bibliographer *par excellence*, Thomas J. Wise, lists *The Indicator* with the 1822 Title-page, and mentions that the volume is "in the original seventy-six numbers as issued." I fear that Homer nods here. There are in my collection two copies of *The Indicator* with the 1822 Title-page. This title differs from the 1820 title in that it includes the name of the author, and, further, the verso bears at the bottom the line "Thiselton, Printer, Goodge Street, London." The text-pages in these two volumes are identical, but they differ from the original issue. No. 1 states at the bottom of page 1 that it is the "4th Edition." Nos. 2-5 are noted as being the "3d Edit." and Nos. 6-24 have the legend "2nd Edition." The remaining numbers are first edition numbers. These 1822 volumes contain a 2-page Index, not paged, to the twenty-four numbers of the second volume. A note by Hunt at the top of the recto of this leaf carries the inference that this Index was prepared especially for the 1822 book, for he states, "this second Index is now given, as the Seventy-six Numbers are now included in One Volume." The last *Indicator* appeared in the *New Monthly Magazine* in 1832.

Moxon in 1840 issued *The Indicator* in two parts, gray wrappers, pp. 84 and 93. The first twenty-two numbers were printed by C. H. Reynell, the others by

Appleyard. On Nos. 34-76 the name of A. Gliddon, "importer of Snuffs," appears as an agent for the publication.

Mrs. Vincent Novello, according to her daughter, Mary Cowden Clarke, suggested the name for the *Indicator* and supplied the legend which formed the heading of each number.

A copy consisting of the original first fifty-two numbers and Index is in the collection in boards, the title-page and page one of the first number carrying the autograph signature of George Bird, one of Hunt's physicians.

*Wit, poet, prose-man, party-man, translator —  
Hunt, your best title yet is Indicator. — LAMB.*

It is unquestioned that Hunt did some of his best essay writing for *The Indicator*. His topics were varied — Books, Dreams, Hats, Sticks, Thieves. Henry Crabb Robinson notes in his *Diary*, Oct. 29, 1820: "Read the *Indicator* today. There is a spirit of enjoyment in this little book which gives a charm to it. Hunt is the very opposite of Hazlitt in loving everything. He catches the sunny side of all things and excepting a few antipathies, mostly abstractions, lol! everything is beautiful."

John Wilson once made the remark that *The Indicator* was "just the old trash over again, and will die in two months, or rather will not live at all." He was not a prophet.

Shelley's favorite essay in this publication was "The Fair Revenge"; Lamb preferred the one on "Deaths of Little Children"; Hazlitt, the one on "Sleep"; Keats expressed a preference for the "Now — Descriptive of a Hot Day." Keats, by the way, was living with Hunt at the time this essay was being written, and there are those who say that he wrote more of it than Hunt wrote. Some of the first published works of Lamb, Keats, and Shelley are contained in this publication. Hunt reviewed these authors in its pages.

*The Indicator* was continued by other hands to No. 100, when it ceased publication.

THE INDICATOR      American Edition    1845    12mo

HALF-TITLE: Wiley and Putnam's / Library of / Choice Reading. / Indicator.

TITLE: The / Indicator: / a Miscellany for the Fields and / the Fireside. / By Leigh Hunt. / In Two Parts. / Part I. [Part II.] / First American Edition. / New York: / Wiley and Putnam, 161 Broadway, / 1845.



PAGINATION: Half-title, verso blank, Title, verso with imprint, all unnumbered; Contents, verso blank, [iii]-iv; Author's Introduction, verso blank, [v-vi]; Text, [1]-237, verso blank; blank leaf; half-title to Part II, verso blank, [i-ii]; Title, verso blank, [iii-iv]; Contents, [v]-vi; Text, [1]-166; half-title, *The Companion*, [167], verso blank; Text, [169]-258.

Red blind-stamped cloth, gold letters on back. Size,  $7\frac{1}{8} \times 4\frac{1}{4}$  inches.

## THE EXAMINER

1820

The opening article in *The Examiner* for 1820 is one by Hunt criticising the poet laureate Southey for "failing to sing" in commemoration of the national happiness. The tone is one of severe satire. For the first time in the history of the paper, a page is devoted to advertising. But books only are advertised. In the issue for March 19 Hunt notices very briefly Shelley's *Cenci*, which he terms "undoubtedly the greatest dramatic production of the day." On June 4 he has a vigorous editorial on the attempt of some persons to prohibit the circulation of Sunday newspapers. He charges that "It is the Vice Society men, or some such shallow canters, that are at the bottom of it. They have the old trick of uniting *political time-serving* with religious craft." Hunt's close of the editorial is in language strong: "We can only be mortified that there are human beings who go about pretending to be better than other men, and who are all the while playing the part of spiders in society — lurking in corners, secreting venom, fattening on the weak, and weaving 'dirty webs of sophistry,' which the least touch can brush away, as we now brush them." In small type and crowded among a lot of brief notes in the paper for July 23 is this announcement: "A fine volume of poetry, 'good and true,' has just appeared from the pen of Mr. Keats, one of the youngest poets in years and oldest in powers, of any now living. We regret that the press of matter has prevented us from saying something further about it today; but we shall indulge ourselves next week in copying a happy piece of criticism upon it from another journal, as well as some specimens." In the next issue is copied a review by Charles Lamb that had appeared in the *New Times*. Hunt introduces it by saying that "The poet and the critic are worthy of each other, — a rare coinci-

dence, when the first is good." Barry Cornwall's *Marcian Colonna* is reviewed by Hunt on September 17, with an apology for delay, but "to the author it is not necessary that we should excuse ourselves since the time has arrived, when there is scarcely a living poet who can better dispense with any additional help to his popularity." The accustomed libel suit appeared during the year. On July 23 John Hunt permitted to be printed an item on the House of Commons in which was the statement: "When that House, for the main part, is composed of venal boroughmongers, grasping placemen, greedy adventurers, and aspiring title-hunters, or the representatives of such worthies, — a body, in short, containing a far greater proportion of Public Criminals than Public Guardians, — what can be expected from it, but — just what we have seen it so readily perform." On November 26 this note is made: "Mr. Attorney-General, — that worthy descendant of the '*wild* man' Ishmael, whose hand was against every man, — is proceeding full tilt in his brilliant career against the Press; and his exemplary Employers have directed him to select for *ex-officio* vengeance those passages, reflecting on our immaculate House of Commons. . . We are quite willing and prepared to meet Sir Robert and his masters in this quarrel; and if we are allowed anything like fair play — if neither pettifogging nor packing be resorted to, — we have a perfect conviction (such is the goodness of our cause) that we shall give this Royal gamecock a signal beating, even on his own dung-hill." But John Hunt was in error. The trial was had on February 20, 1821. John Hunt was found guilty and sentenced to one year in the House of Correction and to give security for good behavior for three years. The sentence was served and the security given.

## AMYNTAS

First Edition 1820 12mo

HALF-TITLE: Amyntas, / a Tale of the Woods.

TITLE: Amyntas, / a Tale of the Woods; / from the Italian / of / Torquato Tasso. / By Leigh Hunt. / London: / Printed for T. and J. Allman, / Prince's Street, Hanover Square. / 1820.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso blank

[iii-iv]; Dedication to John Keats, verso blank, [v-vi]; Preface, [vii]-xxxii; Text, [1]-146.

Original olive boards, paper label, uncut. Preserved in half morocco slip case, by The Torch Bindery. Size  $7 \times 4\frac{1}{8}$  inches. The frontispiece is a portrait of Tasso by Worthington. Before each of the five acts is an exquisite engraving. Each engraving figures as two pages in the pagination of the volume. Preceding the leaf containing the engraving for Act I are inserted two leaves containing directions to the binder on one page, an announcement of *The Feast of the Poets*, *The Descent of Liberty* second editions on verso, with the *Dramatis Personæ* on the third page, verso blank. The binding directions read: "The Binder will observe to place the Cuts at the commencement of each Act, and the *Dramatis Personæ* to face Act I." The leaf containing the *Dramatis Personæ* is bound to face away from the beginning of Act I. It is not figured in the pagination. The British Museum copy lacks the cuts, and the inserts here noted are placed at the end of the text. The name of the printer in the Museum copy appears on the verso of the title-page as well as at the end of the text.

The copy described above came from the library of W. H. Ainsworth. His autograph signature is on the title-page.

To

John Hunt

from his ever affectionate brother

the Author.

In my collection are other copies of *Amyntas*. One is in the original gray boards with paper label. It is a tall, clean, uncut copy, and has the *Dramatis Personæ* leaf, but lacks the leaf of binding directions and the five illustrations before the Acts. On the fly-leaf in Hunt's autograph is the presentation inscription: *To John Hunt from his ever affectionate brother the Author*. A silk wrapper protects the volume. There are evidences that originally the illustrations were in the book.

**A M Y N T A S,**  
**A TALE OF THE WOODS ;**  
**FROM THE ITALIAN**  
**OF**  
**TORQUATO TASSO.**  
**BY LEIGH HUNT.**

**LONDON:**

**PRINTED FOR T. AND J. ALLMAN,**  
**PRINCE'S STREET, HANOVER SQUARE.**

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**1820.**

I have a copy of *Amyntas* bought at the F. R. Arnold sale in New York, March 30, 1925, bound in half red morocco gilt, gilt top, original backbone bound in. Size  $6\frac{1}{2} \times 3\frac{3}{8}$  inches. None of the illustrations is with the volume, but there is inserted an engraved frontispiece after Stothard, dated 1788, taken from another publication. The Arnold catalogue described this as "First issue of the first edition, with the omission of the numbers for two pages after each Act, thick paper copy, very scarce." The inserted leaves are not present, but the name of the printer is on the verso of the title-page as well as at end. In the same sale I bought a second copy as above but lacking all illustrations, the catalogue note stating that "no frontispiece was included in this edition." It is needless to remark the cataloguer of these two volumes did not know the work he attempted to describe.

ANOTHER COPY is in full polished calf, decorated back, red leather label, all edges gilt. All the illustrations are present, and the *Dramatis Personæ*, but not the directions to the binder. The imprint is not on the verso of the title-page. Size  $6\frac{1}{2} \times 3\frac{3}{8}$  inches. Inserted is a letter from Hunt to Charles Ollier, the publisher, 3 pp., 12mo, Kensington, Oct. 6, n. y.:

*How delightful to be able to do what you wish! and how I wish (as an Irishman would say) that you had been distracted for want of a thousand pounds, and I could have sent you two thousand! — I should have despatched your messenger instantly but I have been trying these two days in vain to get change for a ten-pound note, and have only this morning succeeded after sending in vain to two more neighbors. My love to Mrs. Ollier and the rest of your fireside; and may heaven bless all with a Cowleian nest somewhere before we die, is the prayer of your affectionate friend, LEIGH HUNT.*

*Make the sovereign wait your perfect convenience.*

ANOTHER COPY is bound by Tout in three-quarter olive morocco, t.e.g., uncut. It has the imprint on verso of title, the *Dramatis Personæ* leaf faces Act I, and the leaf of binding directions and advertisements is at the end. Pages 129-142 inclusive are duplicated and in an odd manner; the leaf containing pages 129-130 is followed immediately by another leaf containing these pages, and so for the other leaves that are duplicated — the result coming from the folding of two sheets together in the binding process.

While the date 1820 is on all the title-pages, there was a new arrangement of the type, the words *By Leigh Hunt* being placed in one line instead of two, in the copies having the imprint on the verso of title. Ingpen, in his edition of Hunt's *Autobiography*, mentions only one edition of *Amyntas* in 1820 — the one first described above. The evidence seems to be that there were at least two printings

in 1820, and that the imprint on the verso of the title-page marks the second printing. The meticulous collector will need both issues.

Hunt states in his *Autobiography* that this poem was hardly worth the trouble of translation, "though the prologue is a charming presentment of love in masquerade, and the 'Ode on the Golden Age' a sigh out of the honestest part of the heart of humanity. But I translated it to enable me to meet some demands, occasioned by the falling off in the receipts of *The Examiner*, now declining under the two-fold vicissitude of triumphant ascendancy of the Tories, and the desertion of reform by the Whigs."

Miss Mitford, in *Recollections of a Literary Life*, however puts a greater value on this work, being especially pleased with the "Ode on the Golden Age," and Petrarch's "Contemplation of Death in the Bower of Laura."

In my collection is a copy of the Italian edition of Tasso's *Aminta*, printed by Bodoni in 1789. The Title-page reads: *Aminta / Favola Boschereccia / di / Torquato Tasso / ora per la prima volta / alla sua vera Lezione / Ridotta / [engraving of Tasso] / Crispoli / Impresso co' Caratteri Bodoniana / mdccclxxxix*. Bound in pigskin with vellum back, leather label. Size 11x8 $\frac{1}{4}$  inches.

There is also a copy here of *Amyntas*, in wrappers, size 8 $\frac{1}{4}$ x5 $\frac{1}{2}$ , the Cover-title and Title reading: *Amyntas, / a Pastoral Play, / from the Italian of Torquato Tasso, / Adapted from Leigh Hunt's Translation, / with Lyrics by / A.O'D. Bartholeyns / to Music by / Henry Gadsby. / Libretto — 1/- net. / Vocal Score — 2/6 net. / All rights reserved of this Edition. / London: / Joseph Williams, Ltd., 32, Great Portland St., W. / N. 8662*. The Contents include Leigh Hunt's preface, the characters of the play, and the text, 48 pages. This is a player's edition. The arrangement of the text varies from that of the book. Preserved in a cloth slip case.

Hunt writes Shelley, September 20, 1819:

*I am refreshing myself, when I can snatch a holiday hour, with translating that delightful compromise of art with nature, Tasso's Aminta. For I have now a periodical work in hand, in addition to The Examiner. My prospectuses come out in a week or two, and the first number follows the week after. It is to be called the Indicator . . . and will, in fact, be nothing but a collection of very short pieces of remark, biography, ancient fictions, etc.; in short, of any subjects that come to hand, and of which I shall endeavour to extract the essence for the reader.*

Shelley to Hunt, November, 1819: "I am sorry to hear that you have employed yourself in translating the *Aminta*, though I doubt not it will be a just and beautiful translation. You ought to write *Amintas*. You ought to exercise your fancy

in the perpetual creation of new forms of gentleness and beauty." And on August 26, 1821: "I think I never told you how very much I like your *Amyntas*; it almost reconciles me to translations."

## THE EXAMINER

1821

[Not in my collection]

There's little in this journal in 1821 from Leigh Hunt. He was ill for a lengthy period, and on November 15, with his family, started on the ill-fated journey to Italy. His chief contribution was his series of "Sketches of Living Poets" — Bowles, Byron, Campbell, and Coleridge. John Hunt early in the year was found guilty of a libel on the House of Commons. He was sentenced to one year's imprisonment in Cold-bath Fields prison, and to find security at the end of the term in the sum of £1,000, to keep the peace. He made his own plea before the jury, in the course of which he said: "It is by no means necessary, Gentlemen, that an humble individual like myself should remain in the possession of his liberty, and the enjoyment of his quiet home and family comforts; but it *is* necessary, that there should at all times be found, in England, men who will make a firm stand for the public liberty, regardless of private considerations, and in despite of personal dangers."

Hunt to Shelley, March 1, 1821: "You will be sorry to hear that my brother has been found 'guilty' of standing by the constitution, by a ministerial jury; but you will be refreshed at hearing that I had for some time withdrawn from the proprietorship of the paper by his particular wish, in order that Government might not be able to imprison both of us at once. . . . My brother himself has had a severe illness, but he got better in time to make an admirable defence."

## THE MONTHS

First Edition 1821 12mo

HALF-TITLE: The Months

TITLE: The Months / descriptive of the / Successive Beauties of the Year / by / Leigh Hunt / [*Quotation from Spenser*] / London / C & J Ollier Vere Street Bond Street / 1821

PAGINATION: Half-title, verso announcements of *Rimini*, *Foliage*, and *Hero and Leander*, [1-2]; Title, verso blank, [3-4]; Advertisement, [5]-6; Text, [7]-136.

# THE MONTHS

DESCRIPTIVE OF THE

SUCCESSIVE BEAUTIES OF THE YEAR

BY

LEIGH HUNT

What more felicitie can fall to creature  
Than to enjoy delight with libertie,  
And to be lord of all the workes of nature?

SPENSER

LONDON

C & J OLLIER VERE STREET BOND STREET

1821



Original gray boards, paper label reading *The / Months / 3s 6d*, uncut. Preserved in a half red morocco slip case. Size  $7 \times 4\frac{1}{4}$  inches. I have a copy also in marbled wrappers, paper label, probably a review copy. Preserved in full pebbled dark blue morocco slip case, bands and letters, by The Torch Bindery. Present also is a copy in half blue morocco, t.e.g. There were other bindings, pink and green boards, and possibly others.

These papers appeared originally in *The Literary Pocket-Book* under the title *Calendar of the Seasons*. They are here reprinted "with considerable additions."

In 1897 *The Months* was re-issued by William Andrews & Co., London, with a biographical introduction by William Andrews. The format is an 8vo, green cloth, top gilded, xvi, 80 pp. My copy is a presentation copy from the editor. Pasted on the verso of the half-title is a print of Leigh Hunt photographed by Giulio Rossi of Milan from a pencil sketch made in 1815 by Wageman at the request of Vincent Novello when Hunt left prison.

*The Months* again was re-issued in London in 1929, edited by R. H. B., with a preface by Brimley Johnson. The format is a pleasing one, a small 8vo, green cloth, gold letters. The publishers are in error in calling this edition the first re-print. I have also the final press proofs as marked by the editor, wrappers.

THE LITERARY POCKET-BOOK 1822 12mo  
First Edition

TITLE: *The / Literary Pocket-Book; / or, / Companion / for the / Lover of Nature and Art. / 1822. / To be continued annually.* / London: / Printed for C. and J. Ollier, Vere-Street, / Bond-Street, / (where communications will be received,) / sold also by / Suttaby, Evance, and Fox, Stationers' Court; / Peacocks and Bampton, Salisbury Square; Bell / and Bradfute, Edinburgh; Milliken, Dublin; / and all other Booksellers and Stationers. Size  $5\frac{1}{4} \times 3\frac{1}{8}$  inches. Preserved in a half brown morocco slip case.

There were published in all five *Literary Pocket-Books* — 1819, 1820, 1821, 1822, 1823. They were ephemeral publications, and copies, naturally, have disappeared. That eminent London collector, Thomas J. Wise, boasts the possession of a complete set in his Ashley Library, but states that it took many years to gather it. His is the only complete set in original condition known to him. My copy of the 1822 number is in wrappers.

Keats wrote that Hunt "has lately published a Pocket Book called the Literary Pocket-Book — full of the most sickening stuff you can imagine." And this of the first number to which he had contributed a "Sonnet to Alisa Rock!" This 1822 number contains xvi + 200 pages, as follows: Title, verso with Contents and imprint, Marchant, Printer, / Ingram-Court, Fenchurch-Street, [i-ii]; Holidays in the Year that are still kept in the Metropolis, [iii]-xv, verso blank; a Diary for Appointments and other Memoranda, 53 leaves unpagged; Miscellanies: Walks Round London, No. III, Kensington Gardens, [107]-112; Original Poetry, 113-126; Anecdotes, 126-128; Extracts, 129-134; Lists connected with Literature, Science, and the Arts, [135]-198.

The original poetry is twelve *Sonnets on the Months*, signed W., and attributed to Cornelius Webbe; To a Conqueror's Wife, on his Return, by β, presumed to be Barry Cornwall; Flowers and Fruit, by R, said to be J. Hamilton Reynolds; Good Night, and The Question, by Σ, Shelley; and Love and Spring, a Scottish Song by Allan Cunningham. The opening paper, Holidays in the Year, is by Hunt. The lists of eminent persons in letters, philosophy, and the arts were compiled chiefly by Hunt.

Alexander Ireland in his *Bibliography*, 1868, lists only the issues for 1819 and 1820, unaware doubtless of the subsequent numbers. Most of the brief bibliographies of Hunt do not note the 1823 issue. An extended description of the 1823 number is given by Mr. Wise. Ingpen and Johnson are among those who do not mention the volume for 1823.

## THE EXAMINER

1822

[Not in my collection]

In 1822 Leigh Hunt was in Italy or en route to that country, and John Hunt was in prison. *The Examiner* suffered by these absences. Leigh Hunt came to the defence of Shelley in "Letters to the Readers of The Examiner," refuting charges by the *Quarterly* that Shelley was an enemy to the christian faith. In the paper for August 4 appeared a notice of the death of Shelley. The fortunes of *The Liberal* came in for discussion, Hazlitt aiding materially John Hunt in his controversy with those who would decry that publication.

# 110 MY LEIGH HUNT LIBRARY

THE LIBERAL

2 vols. 1822-1823 8vo

First Edition

**TITLE:** The / Liberal. / Verse and Prose from the / South. / Volume the First. / London, 1822: [Volume the Second, 1823:] / Printed by and for John Hunt, / [Volume the Second, Printed for John Hunt,] 22, Old Bond Street.

**PAGINATION:** In four numbers. No. I consists of Title-page, verso blank, Contents, verso blank, not paged; Preface, [v]-xii; Text, [3]-164; There are no page numbers 1-2; then follow the publication list of Sherwood, Neely, and Jones, 8 pp., announcement of publication of *Napoleon in Exile*, by Barry O'Meara, 4 pp., leaf announcing publications of Thomas Tegg, and catalogue of books for sale by R. and S. Prowett, 4 pp. No. II contains Text [165]-399, verso blank; Contents of Volume one, 1 p., 11 lines of Errata on verso. Attached at the end is a slip announcing an alteration in the size of *The Examiner* — increased from 16 to 24 pages. No. III is composed of the Title for Volume the Second, with the Reynell imprint on verso, [i-ii]; Contents of the number, verso blank, [iii-iv]; Advertisement to the Second Volume, [v]-viii; Text, [1]-192. No. IV begins with the Text, [193]-377, verso blank; Contents of the number, verso with imprint, not paged; a leaf noting publications by John Hunt.

The cover-titles are enclosed in a broad rectangular ornamental design. These titles are: The / Liberal. / Verse and Prose from the South. / To be continued occasionally. / No. I. / [No. II, etc.] / London, 1822: [1823 for three numbers] / Printed by and for John Hunt, / 22, Old Bond Street. / [Printed for John Hunt on numbers II-IV] / Price Five Shillings. On the cover of No. IV is added to the address, 38, Tavistock Street. At the bottom of the cover pages for Nos. II-IV is added, Reynell, Printer, Broad-st. Golden-sq. On the back cover of No. III it is announced that "The Fourth Number of the Liberal / will appear on the 1st of July."

Original brown paper wrappers, uncut. Size 9x5½ inches. Preserved in half brown morocco slip case, bands and letters, by The Torch Bindery.

This set came from the Forman Library. The Forman book-plate is attached.

**THE**  
**LIBERAL.**

**VERSE AND PROSE FROM THE**  
**SOUTH.**

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**VOLUME THE FIRST.**

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**LONDON, 1822:**  
**PRINTED BY AND FOR JOHN HUNT,**  
**22, OLD BOND STREET.**

ANOTHER COPY, as above, 2 vols., bound by Rivière in full polished calf, panelled sides, decorated backs, raised bands, leather labels, t.e.g., uncut, original wrappers bound in. Size 9x5  $\frac{3}{4}$  inches. A third set is uncut with top gilt, bound in three-quarter red morocco, bands and letters.

Some copies of the Contents page for the third number have this line: Erratum. — Page 183, line 8 from the bottom, for "brass" read "glass." At the bottom of Contents page, first number, some copies have four lines of Errata, others six. I think both forms are first editions, the additional errors being discovered during the printing.

The opening article in the first number of *The Liberal* was Byron's *Vision of Judgment*, for the printing of which John Hunt in due time was convicted of libel. His *Heaven and Earth* opened the second number. Shelley's "Song, written for an Indian Air," "May-Day Night," and "Lines to a Critic," first appeared in this publication. Hazlitt contributed three articles: "On the Spirit of Monarchy," "My First Acquaintance with the Poets," and "Pulpit Oratory — Dr. Chalmers and Mr. Irving." Hunt edited it and wrote most of the articles.

The story of *The Liberal* is a pathetic one. The launching of the magazine was proposed by Byron to Hunt through Shelley. Hunt accepted, being "happy to take such an opportunity of restoring the fortunes of a battered race of patriots." Byron suggested the title. It was agreed that the work should be political. "We were to share equally the profits, the work being printed and published by my brother; and it was confidently anticipated that money would pour in upon all of us." Byron's friends protested, arguing that the connection was not "gentlemanly." But he determined to go on with the publication, influenced not only by the expectation of profit, but also by the proof that would thus be established, "that his reputation was not on the wane." The failure of the large profits was a bitter disappointment. "From the moment that he saw the moderate profits of *The Liberal*, (quite enough to encourage perseverance, if he had had it, but not in the midst of a hundred wounded vanities and inordinate hopes), he resolved to have nothing farther to do with it in the way of real assistance. He made use of it only for the publication of some things which his Tory bookseller [Murray] was afraid to put forth. . . I had been used to write under trying circumstances; but latterly I had been scarcely able to write at all; and at the time I never felt more oppressed in my life with a sense of what was to be done. Then the publisher was a much better patriot than man of business: he was also new to his work as a bookseller; and the trade (who can do more in these matters than people are aware of) set their faces against him; particularly Lord Byron's old publisher, who was jealous and in a frenzy. To crown all, an article (The 'Vision of Judgment') was sent my brother for insertion, which would have frightened any other publisher, or at least set him upon garbling and making stars . . . had I seen the article, before it was published, I should have advised against the appearance of certain passages; but Lord Byron had no copy in Italy . . . and the



LEIGH HUNT

Aged 36

By Armytage, after Severn



first time I beheld it, was in the work that I edited." — *Lord Byron and Some of His Contemporaries*, 1828, 2d ed., i, 87 ff.

No such tragic consequences ever followed a literary project as followed the attempt to found *The Liberal*. Shelley was drowned while returning to his home after welcoming Hunt to Italy and seeing him and his family settled in Byron's house. The remaining members of the trio soon developed differences. In a few months Byron went to the aid of the Greek independence movement and died. Hunt was left stranded in a foreign land, ill, with a sick wife and numerous small children to care for, and without a definite income. He struggled along for a year or two, returning to England through the generosity of Colburn, and later writing *Lord Byron and Some of His Contemporaries*, a work which he afterwards regretted.

### THE LIBERAL      Second Edition      1822-1823      8vo

On learning of the "trick" played upon him by Byron's old publisher, Murray, John Hunt promptly re-printed the first number of *The Liberal*, with some additions. On the verso of the Contents page he printed an "Advertisement to the Second Edition." The omission in the first edition of the Preface and the presence of errors in Byron's *Vision of Judgment* are charged to Murray who was to have been the original publisher. Murray "sent the present publisher a copy *not* corrected by the author, and also wanting the Preface. . . It was not till after the First Number of the *Liberal* had appeared, that the publisher was informed there *was* a Preface. . . The only mode left of repairing this mischief, was to print a Preface and the corrections for the poem in a Second Edition, which is now done." This Advertisement is dated January 1st, 1823. The list of Errata is printed at the bottom of the Contents page. The omitted Preface is printed complete. In this Preface Byron lambasts Southey: "If Mr. Southey had not rushed in where he had no business, and where he never was before, and never will be again, the following poem would not have been written. It is not impossible that it may be as good as his own, seeing that it cannot, by any species of stupidity, natural or acquired, be *worse*. The gross flattery, the dull impudence, the renegado intolerance and impious cant of the poem by the author of Wat Tyler, are something so stupendous as to form the sublime of himself — containing the quintessence of his own attributes.



"So much for his poem — a word on his preface. In this preface it has pleased the magnanimous Laureate to draw the picture of a supposed 'Satanic School,' the which he doth recommend to the notice of the legislature, thereby adding to his other laurels the ambition of those of an informer. If there exists anywhere, except in his imagination, such a school, is he not sufficiently armed against it by his own intense vanity."

This set is bound in old calf. Size  $8\frac{1}{2} \times 5\frac{1}{8}$  inches.

CONTENTS: The Vision of Judgment; Letter to the Editor of *My Grandmother's Review*; The Florentine Lovers; Rhyme and Reason; A German Apologue; Letters from Abroad, Pisa; May-day Night; Ariosto's Episode of Cloridan, Medora, and Angelica; The Country Maiden; Epigram of Alfieri; Epigrams on Lord Castlereagh; Heaven and Earth; The Giuli Tre; On the Spirit of Monarchy; The Dogs; Genoa; A Tale of the Passions; Les Charmettes and Rousseau; Longus; On the Scotch Character; Virgil's Hostess; The Suliotes; Minor Pieces — Alfieri's Benediction, An Ultra License, From the French, Song written for an Indian Air, Martial Lib. I. Ep. 1, New Duet, and Portrait of Alfieri; The Blues, a Literary Eclogue; My First Acquaintance with Poets; Italy; Madame d'Houtetôt; Shakespeare's Fools; The Book of Beginnings; A Sunday's Fête at St. Cloud; Apuleius; Minor Pieces — To a Spider, Southegony, Lines of Madame d'Houtetôt, Talari Innamorato, Rhymes to the Eye by a Deaf Gentleman, Lines to a Critic, and The Monarch, an Ode for Congress; Morgante Maggiore of Pulci; The Choice; Giovanni Villani; Pulpit Oratory — Chalmers and Irving; Chaucer's Squire's Tale Modernized; On Letter-writing; Arguing in a Circle; Minor Pieces — Sultan Mahmoud, The Venitian Fisherman, Dialogue between a Chair in Italy and a Gentleman from England, Dialogue between Alfieri and his Florentine Laundress, A Blessed Spot, and Mouth versus Eyes from LaFontaine.

## THE TICKLER MAGAZINE

First Edition 1822

The twelve numbers of this publication for 1822 are in my collection bound in boards and preserved in a half-morocco slip case, protective wrapper, lettered. Re-printed in it are some of the works of Hunt, Lamb, Keats, Coleridge, and other literary men of the time. There are errors of pagination and in the numbering of the issues, but each number is dated correctly, — the first of the month.

Inlaid are six pages of manuscript notes by Edmund Blunden, the English poet, in which he queries the authorship of a number of hitherto unidentified contributions. He attributes to Hunt the article entitled "Literary Recollections in London," pages 8-9 and 31-32. The contribution on "London Streets," pages

187-190, reads in the Huntian manner. The above are reminiscent of *The Town*, by Hunt. The "London Streets" article claims it was written by an old Christ Hospital boy; and the closing lines suggest Hunt — "two of the most powerful and deep-spirited writers of the present day, whose visits to the Cloisters we well remember," indicate undoubtedly Coleridge and Lamb. On page 207 is reprinted Hunt's "Ode to Horatio Smith," which appeared in *The Examiner* on January 4, 1818.

Mr. Blunden writes: *Tickler's* was evidently a piratical publication, by some struggling admirer of Hunt's; its sources, the early publications of Coleridge, *The Examiner*, and other publications. I doubt whether anything by any hand of note first appeared in *Tickler*, but I think that some of its second-hand items are uncollected work by them; e.g., Lamb is not known to have written on "Snuff," but his admiration was such that he must have done [so]; and these things are in his manner.

I am inclined to believe with Mr. Blunden, that "Literary Recollections" is by Hunt.

## THE EXAMINER

1823

*The Examiner* for 1823 possesses considerable interest of a Hunt character. Leigh Hunt was in Italy working on the ill-fated *Liberal*, and the conduct of the paper was in John Hunt's hands. Items of interest in connection with some of Hunt's friends are the review of Mrs. Shelley's *Valperga* in the issue for March 2, and the printing on April 6 of Barry Cornwall's "To the Sky-Lark," taken from *The Flood of Thessaly, the Girl of Province, and other Poems*, a book given a lengthy and favorable review in the next number. Hunt's familiar signature of the hand is affixed to the first article in the May 11 issue. "More Indictments" is the title. The style is satirical in the extreme. An imaginary indictment is brought against James, Earl of Waldegrave, "governor to his said late majesty," King George the Third, for causing it to be believed that the said king, "when only twenty-one years of age, was a person of a close, stingy, uncharitable, obstinate, lazy, prejudiced, ill-tempered, sulky, and vindictive disposition . . . and thereby to disturb and disquiet the mind, and destroy the sleep, breakfast, luncheon, toilet, dinner, after-dinner, tea, supper, and digestion of our said Lord the new King, his most affectionate Son and Kinsman." An indictment is brought also against Walter Savage Landor, "near friend of the now Poet Laureate, Robert Southey, Esquire" for

printing a certain book, "called *Gebir*, amongst other things a certain false, scandalous, malicious, and defamatory libel of and concerning his said late Majesty, and of and concerning his said late Majesty's countenance, eyes, eyebrows, badness, wickedness, tyranny," etc., etc. A third indictment charges Horace Walpole, "late of Strawberry Hill, in the county of Middlesex, Earl of Orford," with "being a person of a wicked and malicious disposition, and wickedly and maliciously contriving to injure, defame, disgrace, and vilify the memory, reputation, and character of his late Royal Highness, Frederick Prince of Wales, the *Grandfather* of our Sovereign Lord the now King." The publisher, John Murray, is charged with "aiding and abetting" in that "on the seventeenth day of January, in the year of our Lord one thousand eight hundred and twenty-two, he did print and publish, and caused to be printed and published," a certain "false, scandalous, malicious libel of and concerning his said late Royal Highness, and of and concerning his said want of common honesty and decency."

The issue for May 18 contains as its leading contribution an article on "Special Juries." The opening sentence is: "On Thursday last, the Jury was nominated in the case of the Mock-Constitutional Association against the Publisher of the Liberal." A strong protest is made against the method employed by an officer of the Crown called "Master," "who is at present a gentleman named Lushington." The complaint is made the subject also of the leading article in the issue for June 1. A protest against the system was made by John Hunt before Parliament, with the request that that body "institute an immediate inquiry into the practice he complains of, and to adopt some remedy" for the evil. After some debate the petition was ordered printed. Again, on June 16, a return is made to the subject of "Special Juries." When John Hunt deemed himself to be in the right he had the courage to fight and to suffer if called upon to suffer. The paper on June 29 announced that beginning with July 5 the *Literary Examiner* "will be published every Saturday morning at an early hour," and that "it will be headed by No. lxxvii of the Indicator," which "will be resumed in this work by its Original Author. Other writers will however occasionally contribute." Clever bits of satire are his "Arrival of Don Juan at Shooter's Hill," January 5, and "Don Juan's Entry into London," August 24.

## THE LITERARY EXAMINER

1823 8vo

First Edition

TITLE: The / Literary Examiner: / consisting of / The Indicator, / a Review of Books, / and / Miscellaneous Pieces in Prose and Verse. / [*printer's rule*] / London: / Printed for H. L. Hunt, Tavistock Street. / 1823.

PAGINATION: Title, verso, at bottom, London: / Printed by C. W. Reynell, Broad-street, Golden-square, unpagged; Text, No. i, Saturday, July 5, 1823, to No. xxvi, Saturday, December 27, 1823, [1]-412, plus one page of Index.

Brown boards, paper label, uncut. Size 9x5½ inches.

*The Literary Examiner* was issued in weekly numbers of 16 pages. The first four numbers state at the bottom of the last page of each number that the publication was "printed for and published by H. L. Hunt." The other numbers say "published by Henry L. Hunt." Beginning with the fifth issue is given a list of agents, this list growing until at one time it contained 16 names. The paper was begun on the failure of *The Liberal*. Its publisher was Henry L. Hunt, son of John Hunt, while John Hunt gave it editorial supervision. It began July 5, 1823, with No. 77 of "The Indicator," the first paper being "My Books," by Leigh Hunt. There were two papers with this title. Other contributions by Hunt are papers "On the Suburbs of Genoa and the Country about London," and "On the Latin Poems of Milton." In No. xiii is a sonnet signed "I" which Alaric Watts thinks is by Hunt. The sonnet is entitled "To My Books." It is re-printed by Milford. In the last number, December 27, 1823, it is stated that "This publication was set up chiefly as a vehicle for the resumption of the *Indicator*: ill health and other circumstances now prevent anything like regular contribution from its Author; and we are therefore compelled, notwithstanding the very promising degree of support it has obtained, to discontinue it."

When *The Liberal* was put an end to, I had contributed some articles to a new work set up by my brother, called the *Literary Examiner*. — *Autobiography*, 1850, iii, 109.

When you set up the *Literary Examiner*, my notion was, that it was only a part of *The Examiner* in another shape, and that not being able to do more for us both with the *Liberal* I returned to my *Examiner* tasks. I never dreamt of its being a "Secession" from the *Examiner*, or most assuredly I should have paused before I struggled to get up a new Paper in conjunction with new Heads. — *Letter of Leigh Hunt to John Hunt*, dated Florence, October 3, 1823.

**THE**  
**LITERARY EXAMINER:**  
**CONSISTING OF**  
**THE INDICATOR,**  
**A REVIEW OF BOOKS,**  
**AND**  
**MISCELLANEOUS PIECES IN PROSE AND VERSE.**

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**LONDON:**  
**PRINTED FOR H. L. HUNT, TAVISTOCK STREET.**  
**1823.**

ANOTHER COPY is in polished calf, by The Torch Bindery, the autograph signature of W. M. Rossetti on the fly-leaf.

There is a third copy of this publication in the collection, uncut, green boards, preserved in a half morocco slip case, bands and letters, protective wrappers. It is enriched by the insertion of this interesting letter from Leigh Hunt to his brother John:

Genoa, 10 Oct. 1822.

My dear John,

*Just as I was going to write to you, I received yours of the 20 Sept. People here do not approve of the new works being thrown into The Examiner, and Lord Byron, who is kind enough to say that my advantage is his great object, is still perfectly willing that the magazine should be proceeded with, provided you think it would be best. What do you think best, for really I cannot determine? At all events, make your own election, and act upon it at once. That is what his Lordship wishes, as well as myself. With regard to what I felt respecting The Examiner, Mrs. S. thinks that some arrangement might be made altogether, which would be equally pleasant to yourself as to me, and the magazine be continued. If so, and you think the latter would be the most profitable, pray proceed with it. Indeed since the receipt of your letter, and of one from Murray inclosing the advertisement you sent round to the booksellers, Lord B. thinks you must have done so much as to render The Examiner plan impossible. He thinks it would have been as well had you omitted the direct mention of the names in advertising a periodical work, in which others too will write; but upon the whole he is well pleased, and I think now would much prefer the Magazine. Have you got the Preface to The Vision? He says the poem ought not to appear without it. He wishes also, if possible, that the publication of the letter to My Grandmother's Review could have been avoided just now, especially as it is of old date. I suppose, as you had gone so far with the Magazine, you will have paused before you determined to act upon The Examiner plan: — but be it as you shall think best; and let this letter be your warrant for acting accordingly. People here fancy that The Examiner cannot well become so literary, as it must have been made; but that is for you to judge of. Pulci or any other M. S. except the Letter on Pope and Bowles, which Lord B. does not mean to finish, you may keep for publication, as copy is wanted; and we are writing on. The article on Dancing also will be for publication either in The Examiner or in the 2d. Number of the Magazine; and henceforth, you will keep all the articles we send you for the same purpose. — God bless you. I rejoice (and am glad to get a subject for rejoicing) that your health enables you again to bestir yourself. I can safely affirm, that to see you in a way again to prosper, is one of the very greatest objects for which existence is still of value to*  
Your affectionate brother

LEIGH HUNT.

*I live in a large handsome mansion here with Mrs. Shelley close to Lord Byron's and we pay for it between us £16 a year! — Living is in proportion. Always recollect that I wish and earnestly desire that you should profit quite as*

*much as myself, or in proper proportion whatever it may be on either side, in any plan that may be adopted. In other words, finding that it will be most likely impossible for me to write both in the Mag. and Examiner, I wish to have no profit that I ought not to have, and you every profit that you ought to have. You understand me.*

*Should you have announced The Examiner plan, and still wish to change it, I suppose you can do so, as you will then have announced them both. It is an awkward business; but you have full warrant at all events to do just as you please, let what will have been announced. Matters can be explained, especially as we shall have more writers to assist us than I looked for. Pray ask Lamb to write. Lord Byron wishes it as well as myself, and on every account I wish it extremely.*

ULTRA-CREPIDARIUS      First Edition   1823   8vo

TITLE: Ultra-Crepidarius; / a Satire / on / William Gifford.  
/ By / Leigh Hunt. / Worth makes the man, and want of it  
the fellow; / The rest is all but leather and prunella. —  
POPE. / Assume a barbarous tyranny, to handle / The Muses  
worse than Ostrogoth or Vandal; / Make them submit to  
verdict and report, / And stand or fall to th' orders of a  
court. — BUTLER. / London, 1823: / Printed for John  
Hunt, / 22, Old Bond Street, and 38, Tavistock Street,  
Covent Garden.

PAGINATION: Title, verso blank, [i-ii]; Preface, [iii]-vi; sub-title,  
Ultra-Crepidarius, verso blank, [vii-viii]; Text, [9]-20; Notes,  
[21]-24; Extracts from Mr. Hazlitt's Letter to Mr. Gifford, [25]-  
40; imprint at bottom of last page, London: / Printed by C. H.  
Reynell, Broad-Street, Golden-Square.

Pamphlet, without wrappers, preserved in full red morocco pull-off case. Size 9x5½ inches.

This exceedingly caustic satire on William Gifford, the editor of the *Quarterly Review*, was considered by Hunt as justified, and later in life he declared that he did not wish to apologize for having written it or to retract any of its statements. Gifford had unmercifully criticised Hunt's *Rimini*, "misquoting criticism" Hunt termed it. He had also attacked Keats and Shelley. Hunt mildly pilloried Gifford in *Feast of the Poets*, 1814. For this, and, says Hunt, "for attacking powerful Princes instead of their discarded Mistresses," Gifford had never forgiven him. The reference here is to Mrs. Mary Robinson. A first edition of her *Poems*, Lon-

# ULTRA-CREPIDARIUS;

A SATIRE

ON

WILLIAM GIFFORD.

BY

LEIGH HUNT.

---

Worth makes the man, and want of it the fellow ;  
The rest is all but leather and prunella.—POPE.

Assume a barbarous tyranny, to handle  
The Muses worse than Ostrogoth or Vandal ;  
Make them submit to verdict and report,  
And stand or fall to th' orders of a court.—BUTLER.

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LONDON, 1823 :

PRINTED FOR JOHN HUNT,

22, OLD BOND STREET, AND 32, TAVISTOCK STREET, COVENT GARDEN.



don, 1791, is in my collection, on the front fly of which Arthur Symons has written and signed a quotation from his *The Romantic Movement*, pp. 62-63: "All her verses overflow with feminine italics and capitals and dashes and notes of exclamation, and in one poem in a regular meter she becomes a little bewildering personal."

Her list of subscribers as it appears in the book includes the names of several princes, dukes, and other distinguished personages. Her performance met adverse criticism, one especially severe coming from William Gifford who wrote sneeringly of her crutches. This ungallant attack aroused Hunt. He replied to Gifford in a vigorous article in *The Companion* for July 2, 1828: "It was this man, if man he is to be called, who not daring to lift up a finger at anything great or powerful, thought to get a reputation for wit and virtue by waylaying their discarded mistresses, and striking a blow at poor Mrs. Robinson's rheumatism and crutches! . . . He was a clever man in his way; but his way was one of those which lead to nothing but a man's own advancement; and when he disappears, the path is merged in the common highway, and its dirt and himself alike forgotten."

As reflection did not improve nor suffering soften him, he is the only man I ever attacked, respecting whom I have felt no regret. — *Autobiography*, 1850, ii, 85.

Edmund Gosse said of *Ultra-Crepidarius* that "this very rare pamphlet presents us with a genuine curiosity of literature," and that "it is believed that not a half dozen copies are in existence. . . It is a rarity, then, to which the most austere despisers of first editions may allow a special interest." Hazlitt's letter upon Gifford, printed at the close, is "an extremely vigorous onslaught" and "better known than the poem which it illustrates."

From internal evidence we find that *Ultra-Crepidarius; a Satire on William Gifford*, was sent to press in the summer of 1823, from Maiano, soon after the break-up of Hunt's household in Genoa, and Byron's departure for Greece. . . It had been written in 1818, in consequence of the famous review in the *Quarterly* of Keats's *Endymion*, a fact which the biographers of Keats do not seem to have observed. Why did not Hunt immediately print it? Perhaps because to have done so would have been worse than useless in the then condition of public taste and temper. — Gosse, *Gossip in a Library*.

In reviewing the production, the *Literary Examiner*, December 13, 1823, stated that "an elaborate expenditure of satire" was defensible on two grounds only — self-defence, and in a "chastisement of the perpetrator of vices and follies which have become a public nuisance." Internal evidence would seem to indicate that this review was by Hunt himself. It begins: "For reasons which it is obviously unnecessary to enumerate, no literary appreciation . . . will be attempted," and the notice "will be confined to a little explanatory observation and illustrative remark." The review then proceeds to castigate the *Quarterly Review* and its editor, William Gifford, who "has meanly laid in ambush for those only whose

heads and ears would fetch a price at the seraglio door." The review concludes: "The person attacked cannot reasonably complain of this dose of bitter aloes from the hand which presents it. Most likely he will not take any open notice of it. Why should he, when he can spit vipers in return, at least once a quarter." Hunt could not forgive nor forget the man Gifford.

FLORA DOMESTICA [By Bessie Kent] 1823 8vo  
First Edition

HALF-TITLE: Flora Domestica.

TITLE: Flora Domestica, / or / the Portable Flower-Garden; / with / directions for the treatment of / Plants in Pots; / and / Illustrations from the Works of the Poets. / [*Quotation from Andreini's Adam*] / London: / Printed for Taylor and Hessey, / . . . / 1823.

Original boards, paper label, uncut, pp. xxxiv + 396 + 4 pages of Works published by Taylor and Hessey, dated June, 1823. Preserved in a half morocco slip case, lettered. Size 9x5½ inches. From the library of Charles Lamb, having been purchased at Edward Moxon's sale by Francis Jackson, "Citizen, Merchant and Ship Owner, of London," as an attached ticket notes. Mr. Blunden doubts this, saying that Jackson was accustomed to make all sorts of claims that were false.

And

SYLVAN SKETCHES [By Bessie Kent] 1825 8vo

HALF-TITLE: Sylvan Sketches.

TITLE: Sylvan Sketches; / or, / a Companion / to / the Park and the Shrubbery: / with / Illustrations from the Works of the Poets. / By the author of the / Flora Domestica. / "And he spake of Trees, from the cedar-tree that is in Lebanon, even unto the / hyssop that springeth up out of the wall." / London: / Printed for Whittaker, Treacher, and Co. / Ave-Maria-Lane. / 1825.

Original green boards, paper label, uncut, pp. xlv + 408 + 4 pp. listing publications of Taylor and Hessey. Size  $8\frac{3}{4} \times 5\frac{1}{2}$  inches.

These books by Miss Kent, sister of Mrs. Hunt, have a place rightly among Leigh Hunt first editions. A large mass of material, especially for *Flora Domestica*, was sent by Hunt from Italy and incorporated in the books. He was of great help to the author — counselling with her, suggesting quotations, performing work of an editorial character. In *Wishing-Cap* paper in *The Examiner* for December 19, 1824, Hunt reviews *Flora Domestica*.

*Sylvan Sketches* is dedicated to Mrs. Hunt, the author's "absent sister."

## THE EXAMINER

1824

The issue for January 18 contains an editorial by Henry L. Hunt, son of John Hunt, on the "Trial of the Publisher of the *Vision of Judgment*." Byron's *Vision* was published in the first number of *The Liberal*, 1822. Several months later suit was brought against John Hunt for publishing a libel against the king, George IV, though the poem referred only to his father, George III. The closing paragraph of this editorial was written by John Hunt who stated that "he has been so long an humble volunteer in the army of martyrs combatting for the general cause, and has been so enured to the consequences of such a warfare with power, that it [the verdict against him] will not move him one jot from the path which he has all his life believed it to be his duty and found it his pleasure to pursue. Whether harassed in person or in pocket — whether shut up in prison, or enjoying the comforts of home and the blessings of freedom, he trusts that his whole course will be marked by that unextinguishable hatred of oppression which he imbibed in his youth, and which the experience of mature age has confirmed and strengthened."

Brave words nobly said by a brave and undaunted spirit. The proceedings of the trial are given *in extenso* in the second article in this same issue. The jury deliberated for a half hour and then returned a verdict of guilty. The issue for January 25 contains a second lengthy editorial on the question of the trial, the matter being directed to the presiding judge, one Abbott. Note is made on February 8 that John Hunt was in court ready to receive his sentence, but the Lord Chief Justice deferred it because of press of other matters. Similar action was taken on February 12. On

Monday, May 17, John Hunt's attorney again appeared in court to ask that judgment be then passed on his client, but action was once more deferred. Judgment was finally imposed on June 19, and in these words: "The sentence of the Court on you, John Hunt, for your present offense, is, that you do pay to the King a fine of £100, that you enter into sureties for five years, yourself in £1000 and two sureties in £500 each; and that you be imprisoned in the custody of the Marshal of the Marshalsea till such fine be paid, and such sureties given." *The Examiner* adds: "The defendant paid the fine, entered with two friends into the required sureties, and was discharged." Byron, the author of the *Vision of Judgment*, in the meantime had died, lengthy tributes to him appearing in the issues for 1824. In the Leigh Hunt papers in the British Museum is a letter from John Hunt to Leigh Hunt, noting the verdict: "This affair was settled this morning, and in some respects more happily than I expected. . . The fine I expect (but am not sure) will be part returned to me by Lord Byron's executors. . . The bail business is a vexatious one, and though I have found sureties, troubles me. Of course the death of Lord Byron is a heavy blow to me, as I had only just begun to obtain some advantage from the connection."

Shelley's *Posthumous Poems* is reviewed briefly on June 27. John Hunt makes the statement in the July 25 issue that the circulation of *The Examiner* is 5000. The paper for October 31 contains a lengthy review of Medwin's *Journal of the Conversations of Lord Byron*. It is signed "Q" and is not at all commendatory. The paper for November 17 has an article on "Lord Byron and Mr. Murray" in which John Hunt gives his version of the action of John Murray regarding the copy of Byron's *Vision of Judgment*. "In the autumn of 1822," writes John Hunt, "Lord Byron transmitted to London an order upon Mr. John Murray to deliver to the publisher of the *Liberal*, his poem entitled the *Vision of Judgment*, in order to its being printed in the first No. of that work. This poem had been written a considerable time, had been put in type, a proof sent to Lord Byron, and returned by him *corrected*; but Mr. Murray hesitated to publish it — indeed refused. . . Mr. Murray then sent to the Publisher of the *Liberal* — not the complete and corrected proof he had received from the Lord Byron, — but a copy printed before correction, and having the Preface, an essential and most important portion of the work, *taken away*. The Publisher of the *Liberal* was

consequently ignorant of the existence of the Preface; and he printed the poem from the imperfect and incorrect copy, never supposing but that it was the corrected proof which he knew the Author had sent to London. . . But the printing of a poem with numerous blunders was not the only mischief to which Mr. Murray knowingly subjected Lord Byron and the Publisher of the *Liberal*, by this inexcusable trick. To say nothing of the suppressed Preface (which explained many of the severest things in the poem), in the *corrected proof*, which he withheld, the harshest epithets applied to George the Third in the *Vision* were *omitted* — the very epithets which formed the pith of the indictment on which the Publisher has been convicted and sentenced! Let the reader turn to the *errata* in the second edition of the *Liberal*, No. I, and then ask himself whether, had those corrections not been inexcusably withheld by Mr. Murray, the Bookseller, the *Vision of Judgment* would ever have been indicted by Mr. Murray the Mock-Constitutional Attorney?" Byron's letter to Murray from Genoa, October 22, 1822, is given in full. Byron asked Murray if he considered his conduct fair or honest. In the post-script he wrote: "If you have (as seems apparently to be the case) purposely kept back the Preface to the *Vision*, — I can only say, that I have no words strong enough to express my sense of such conduct."

*The Examiner* said of Medwin's *Conversations*: "We regard Captain Medwin's book as one entire breach of propriety; and we suspect it will not be long before it is shown to be a breach of truth to nearly the same extent."

The volume for 1824 is one of the most interesting of *The Examiners*.

## THE NEW MONTHLY MAGAZINE 1825-1850 8vo

*The New Monthly Magazine* for the years 1825-1850 carries many contributions from Hunt's pen. The following is a very imperfect list of his papers:

1825: Part I, The Family Journal, seven installments, with five in Part II; other papers in Part II are, Criticism on Female Beauty, 70, 140; My Books, 236, 387; Caractacus, 333; A Man Introduced to his Ancestors, 343; Letter to the Bells, 494; A Schoolmaster of the

old Leaven, 599. Mr. Blunden thinks these also may be Hunt's: Men, Women, and Nimmen, 267; Wit Made Easy, 572. [They are.] 1826; Part I, Coffee-Houses and Smoking, 50; Maids of Honour, 135; New Arabian Nights, 336. Part II, Specimens of a Dictionary of Love and Beauty (concluded in 1827), 47, etc.

1827: Part I, Passages Marked in Montaigne's Essays by Lord Byron, 26, 240.

1828: Part II, Vindiciæ Magogianæ; or, a Modest Defence of Gog and Magog, 33.

1832: To May, and To June, in the May and June numbers.

1833: Lord Lytton gives a favorable review in the May issue of Hunt's *Poetical Works*. In the same number appears "The Story of Shelley's Expulsion from Oxford," by Thomas Jefferson Hogg, though the item is not signed.

1835: Part I, On Giants, Ogres, and Cyclops, 170.

1836: Part II, Songs and Chorus of the Flowers, 17; The Glove and the Lions, 40; The Nymphs of Antiquity and of the Poets, 88; The Fish, the Man, and the Spirit, 190; Reflections on Some of the Great Men of the Reign of Charles the First, 207; The Sirens and Mermaids of the Poets, 273; Three Sonnets to the Author of "Ion," 448; A visit to the Zoological Gardens, 479; Words for a Trio, 491; Apollo and the Sunbeams, 498. Part III, Wealth and Womanhood, 19; Aeronautics, Real and Fabulous, 49; Our Cottage, 68; Gog and Magog, and the Wall of Dhoulkarnein, 178; Translations from the Greek Anthology, 182; Christmas, 462.

1837: Part I, Disasters of C. Blundell, Esq., 79; St. Valentine's Day, 191; Jack Abbott's Breakfast, 404; Tritons and Men of the Sea, 505. Part II, Lines in the Album of Rotha Quillinan, 420.

1840: The March number contains a review of *A Legend of Florence*. "The play . . . is full of exquisite detached passages, and will be read with especial pleasure by those who have first seen it performed." It is curious to note that one of the characters in the play makes the prophecy that there will be carriages going without horses.

1845: Part II, Death of the Ruffians, 509; Part III, Lazy Corner, or Bed versus Business, 143.

1850: Part I, *The Inevitable*, 1; *Jaffar*, 143; *Godiva*, 285; *The Bitter Gourd*, 427. Part II, *Ode to the Sun*, 1; *Death*, 143; *Wallace and Fawdon*, 269.

BACCHUS IN TUSCANY      First Edition    1825    8vo

TITLE: *Bacchus in Tuscany*, / a Dithyrambic Poem, / from the Italian / of / Francesco Redi, / with / Notes Original and Select. / By Leigh Hunt. / Come, thou monarch of the vine, / Plumpy Bacchus, with pink eyne: / In thy vats our cares be drown'd; / With thy grapes our hairs be crown'd; / Cup us, till the world goes round. / ANTONY AND CLEOPATRA. / London: / Printed for John and H. L. Hunt, Tavistock Street. / 1825.

PAGINATION: Title with imprint at bottom of verso, J. C. Kelly Printer, Houndsditch, [i-ii]; Dedication to John Hunt, verso blank, [iii-iv]; Preface, [v]-xix, verso blank; Text, [1]-55, verso blank; fly-title, Notes, verso blank, [57-58]; Text of the Notes, [59]-224; Additions to the Notes, 4 pp., the first unnumbered, the others paged in error, 296, 297, 298; Errata, verso blank, [229-230].

Original brown boards, paper label, uncut. Size  $6\frac{3}{4} \times 4\frac{1}{8}$  inches. Preserved in half blue morocco slip case, bands and letters, by The Torch Bindery. The label reads: *Bacchus / in / Tuscany / By / Leigh Hunt / 7s. bds.*

ANOTHER COPY from the Henry W. Poor and Walter T. Wallace collections, with their bookplates, preserved in a half green morocco slip case, lettered.

This copy is of special interest because throughout the text it has numerous corrections in Hunt's autograph of typographical errors. I can account for these errors only on the supposition that the proofs were not submitted to the author. The manuscript of the book was sent by Hunt in Italy to his brother John in London to whom it was dedicated. It was impractical in 1825 to exchange proofs between England and Italy. Hunt confessed that often his copy was a sore trial to printers, and it isn't a matter for wonder that numerous errors appear in this publication. In *Lord Byron and Some of his Contemporaries*, 1828, 2d ed., 382, Hunt says: "Perhaps the translation of the *Bacchus in Tuscany* was the worst

# BACCHUS IN TUSCANY,

A DITHYRAMBIC POEM,

FROM THE ITALIAN

OF

FRANCESCO REDI,

WITH

NOTES ORIGINAL AND SELECT.

---

By LEIGH HUNT.

---

Come, thou monarch of the vine,  
Plumpy Bacchus, with pink eyne.  
In thy vats our cares be drown'd;  
With thy grapes our hairs be crown'd,  
Cup us, till the world goes round.

ANTONY AND CLEOPATRA.

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London:

PRINTED FOR JOHN AND E. L. HUNT, TAVISTOCK STREET.

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1825.



ever printed. It was mystified with upwards of fifty mistakes." A count of Hunt's corrections makes the number one hundred. But Hunt never claimed to be an expert with figures!

The translation was made by Hunt in Italy. The dedication, dated Florence, January 1, 1825, reads: "I cannot send you, as I could wish, a pipe of Tuscan wine, or a hamper of Tuscan sunshine, which is much the same thing; so in default of being able to do this, I do what I can, and send you, for a New Year's present, a translation of a Tuscan bacchanal. May it give you a hundredth part of the elevation which you have often caused to the heart of your affectionate brother."

In the *Autobiography*, 1850, iii, 109, Hunt speaks of his illness while in Italy and desiring to do what he could he "had recourse to the lightest and easiest translation" he could think of, and therefore chose Redi's *Bacco in Toscana*. "Bacchus is represented sitting on a hill outside the walls of Florence, in company with Ariadne and his usual attendants, and jovially giving his opinion of the wines, as he drinks them in succession. He gets drunk after a very mortal fashion; but recovers, and is borne away into ecstasy by a draught of Montepulciano, which he pronounces to be King of Wines." Redi was physician to the Grand Duke Cosmo of Tuscany; his love for wine was ideal, for he was himself a water-drinker. He was also a poet and a contributor to the great dictionary of the Italian Academy of La Crusca. He lived from 1626-1698.

There is a third copy in my collection bound in full sheep, all edges gilt, from the Hamilton Palace library, and containing the armorial bookplate of Welbore St. Clair Baddeley. Bound with this copy is a clipping from a newspaper reviewing the book. The criticism is not at all complimentary to Hunt's translation, the reviewer saying that "it has neither the beauties of style and vivacity of the original, nor any attractions as a poem in our own language."

In passing a small adverse criticism on Southey, in his *Bacchus*, p. 140, Hunt says: "Let it be recollected that I always speak in my own name, and speak the good as well as the bad. Others do nothing but censure anonymously."

A charming ASSOCIATION COPY with the above is Hunt's copy in the Italian. Bibliographically it is *Bacco in Toscana* / *Ditirambo* / *di* / Francesco Redi / *con* / *Note Brevi scelte dell' autore.* / [*Six-line Latin quotation*] / *Londra* / Presco T. Becket Pall-Mall; / *Dalla Stamperia di Bulmer e Co.* / *Cleveland Row St. James's.* / 1804.

8vo, grained calf gilt, gilt back, top gilt, uncut, by Riviere.

On the verso of the half-title in Hunt's autograph are "The three mottos to the original edition — Florence 1685," 14 lines. Various passages are underlined, and there are marginal notes in Hunt's autograph: "He speaks here, most probably, of Malaga as Boswell in mentioning the Corsican wines, says that there is one which was annually exported to Germany under that name, and which passed equally

well for it in England." "A pleasant touch; — yet a glass of true English cyder, such as Phillips has sung, has more body and generosity in it, I suspect, than many a French and Italian dilution honoured with the name of wine."

"A gentleman selling his wine presents a strange image to the English reader; yet I remember some book of travels, written not long ago, which mentioned it as a common thing among the first noblemen of Florence. A sign of some kind was even hung at a door of their palaces; and at this door, one of the servants dealt out the wine and received the money. Probably, if the master was not rich enough to do it covertly and to let it be *supposed* that his servants had the profits, he framed some sort of gentlemanly excuse for the traffic. The Cavaliere dell' Ambra, we see, professed that he sold his wine in order to supply himself with perfumes." "In Fletcher's play of the Elder Brother, an acquaintance with Verdea wine is enumerated among the accomplishments of a travelling coxcomb:

*And must this piece of ignorance be popp'd up  
Because it can kiss the hand, and cry 'sweet lady!'  
Say, it had been at Rome, and seen the relics,  
Drank your Verdea wine, and rid at Naples; —*  
ACT. 2. SC. I."

"Bacchus here goes a little too far for a god, and becomes the drunken *man* and Italian. An earthquake was of no consequence to his divinity, and if it had been he might have taken himself to the air, with Ariadne in his arms. In other respects, the incident is very lively and striking; and indeed as it is the part of drunkenness to forget itself, the thing may be warranted altogether."

"These little escapes of personal history are always delightful. Setting aside a tendency to be somewhat over-complimentary (see particularly the notes at the end) Redi seems to have had a good deal of the Englishman about him; and this picture of his dry and chill habit of body, and his attachment to snug clothing, by no means diminish the likeness."

Because of Hunt's markings in this volume it is a fair inference that this is the identical copy he used in making his translation. In *The Companion* for June 18, 1828, p. 337, Hunt mentions this edition, saying: "We no sooner saw it, than we longed to decanter it into English."

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*... perhaps, if fortune turns her face once more in kindness upon me before I go,  
I may chance, some quiet day, to lay my overbeating temples on a book, and so  
have the death I most envy.*

— Hunt's *My Books*.

## THE REBELLION OF THE BEASTS

1825 12mo

First Edition

**TITLE:** The / Rebellion / of / The Beasts: / or, / The Ass is Dead! / Long Live the Ass! ! ! / By a late Fellow of St. John's College, / Cambridge. / "A man hath no pre-eminence above a beast." / ECCLES. iii. xix. / With Engravings. / London: / Published by J. & H. L. Hunt, Tavistock Street, / Covent Garden: / And sold by all Booksellers, / 1825.

**PAGINATION:** Title, verso blank, [i-ii]; Dedication "To any Lord Chancellor," [iii]-xii; the dedication is signed John Pimplico; Text, [13]-165, verso with imprint at bottom. The last leaf of the last signature contains an announcement of Wooler's *Secret History of the Radical Era*. The frontispiece is an engraving of an ass with a man whispering in its ear. There are three additional engravings, facing pages 35, 154, 159. See reproduction of title for extra "I" in "Rebellion."

Half calf, red top, other edges uncut. Size 7½x4½ inches.

The only other copy of this book known to me is in the British Museum. The Museum possesses also a copy of a second edition. Its title is as above but the words "With Engravings" are replaced with "Second Edition." This copy is lettered on the back: *The Rebellion of the Beasts. Leigh Hunt. 1825.* The Museum lists the book under Leigh Hunt but questions the authorship. The work is a satire well written. It contains many passages of a Hunt flavor. The tenor of the publication may be had from this portion of an imaginary conversation between a sow and a young pig:

Sow. — My dear little Piggy-wiggy, what is your great duty in society?

Pig. — To love, and admire, and implicitly obey, my most high terraqueous master the Ass, whose decrees and commands are as wise as they are beautiful.

Sow. — What are your particular duties to the Ass?

Pig. — To praise him everywhere, as the finest beast I know; to obey all his laws without grumbling; to pay him tribute, taxes, tolls, and imposts, with cheerfulness; and, occasionally, to make him such presents as I can afford out of my pig-tub; always remembering that he is fairly entitled to the richest and nicest morsels out of my wash.

Sow. — Thank you, my dear little Piggy-wiggy. I consider you a very promising young swine; and if you go to your sty, you will find I have prepared some nice oatmeal for your supper.

The book was reviewed in *The Examiner* for 1825, p. 284.

THE  
REBELLION  
OF  
THE BEASTS :  
OR,  
*THE ASS IS DEAD !*  
*LONG LIVE THE ASS !!!*

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BY A LATE FELLOW OF ST. JOHN'S COLLEGE,  
CAMBRIDGE.

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“ A man hath no pre-eminence above a beast.”  
*Eccles. iii. xiv.*

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*With Engravings.*

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LONDON:  
Published by J. & H. L. HUNT, Tavistock Street,  
Covent Garden :

*And sold by all Booksellers.*

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1825.

## THE PORTFOLIO

1826

This was a magazine published in London, 16 pages weekly, size  $8\frac{3}{4} \times 5$  inches, set double column. It began publication May 27, 1826. All the numbers for 1826 except 22 and 24 are in the collection, boards, calf back. The publication is embellished with numerous fine wood-cuts. It has a place in a Hunt collection because the issue for November 11 contains the portrait of Lord Byron re-produced from the one cut in silhouette by Mrs. Hunt. The publication here of the drawing ante-dates by two years the use of it in 1828 in Hunt's *Lord Byron and Some of his Contemporaries*. A brief sketch of Byron accompanies the portrait. This portrait "was cut in paper by a lady, and recognized by all who had the pleasure of knowing the noble Bard, as the only correct likeness ever taken at full length." It had been issued earlier by Ackerman in a large size and reviewed in *The Examiner*. The original drawing by Mrs. Hunt is in the collection here described.

## THE COMPANION

First Edition 1828 8vo

TITLE: The / Companion. / By / Leigh Hunt. / "The first quality in a Companion is Truth." / SIR WILLIAM TEMPLE. / London: / Printed for Hunt and Clarke, / York Street, Covent Garden. / 1828.

PAGINATION: Title, verso with imprint, [i-ii]; Titles of Papers, [iii-iv]; Text, Nos. i-xxix, January 9, 1828-July 23, 1828, [1]-432.

In my collection are two copies, the original numbers as issued, in brown boards, paper labels, uncut. In one copy is preserved the Prospectus, 4 pages, and with the other is bound one of the original lemon wrappers. Size  $8\frac{3}{4} \times 5\frac{1}{2}$  inches. The latter copy is preserved in a half blue morocco slip case, bands and letters, by The Torch Bindery.

The last four pages are given over to "The Companion's Farewell to his Readers," in which Hunt says that "though it has succeeded perhaps beyond what might have been expected during the present ostentatious and busy imposition of gross goods on the public, I

THE  
COMPA N I O N.

BY  
LEIGH HUNT.

---

"The first quality in a Companion is Truth."  
SIR WILLIAM TEMPLE.

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LONDON:  
PRINTED FOR HUNT AND CLARKE,  
YORK STREET, COVENT GARDEN.

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1828.

could neither pay it attention enough, nor afford to wait time enough, to get it up to a sale that should indemnify all parties concerned, without more help than the speculation was thought to warrant."

*The Companion* consisted partly of criticisms on theatres, authors, and public events, and partly of a series of essays in the manner of *The Indicator*. Some of the latter have since accompanied the republications of that work. They contained some of what afterwards turned out to be my most popular writings. But I had no money to advertise the publication; it did not address itself to any existing influence; and in little more than half a year I was forced to bring it to a conclusion. — *Autobiography*, 1850, iii, 191.

CONTENTS: Pantomime; Books, Politics, and Theatricals; Bad Weather; Going to the Play Again; French Plays in London; Fine Days in January and February; New Tragedy of The Serf; Italian Opera; Madame Pasta; Walks Home by Night in Bad Weather; New Pieces at Drury Lane; The Royal Line; The True Story of Vertumnus and Pomona; New Comedy of the Merchant's Wedding; Large Bonnets; Rain out of a Clear Sky; The Mountain of the Two Lovers; Sir John Suckling; Remarks on French Opera; Remarks Suggested by the Perusal of Mr. Hazlitt's Plain Speaker; Chapelle's Trip to Languedoc and Provence; The Dinner Party Anticipated; Paraphrase of Horace; On the Graces and Anxieties of Pig-Driving; An Earth Upon Heaven; The Lover's Leap; Sketches from the Club-Book; Sonnets; Sir William Davenant; Yes and No, and Brother Lubin, from Marot; Miscellaneous Intentions of The Companion; The Roué; On the First Fit of the Gout; New Splendours at Windsor; Domestic News from China; Mistakes in Matrimony; the "Miserable Methodists"; Lord Holland and the Duke of Wellington; Subjects for Dissection; The Drawing-Room and the Duchess of St. Albans; May-Day and Shakespeare's Birth-day; May-Day at Holly Lodge; Cruelty to Children; Marriages Royal, and of Doubtful Propriety; Letter of Madame Pasta; Love at the Plough; A Kiss in Reason; Progress of Liberal Opinion; Poetry of British Ladies; Anatomical Subjects; "Only Once"; Pasta and Sontag; Musical Ramble; A Father Avenged; Johnson and Dryden; Mr. Huskisson and the Duke of Wellington; Pasta in Desdemona; Redi's Bacchus in Tuscany; A Walk from Dulwich to Brockham; The Late Fires; The Fencing-Master's Choice; The Pantofles (from the Italian of Gozzi); A Battle of Ants; The Companion's Farewell to his Readers.

In *The Companion*, page 223, Hunt calls the *Quarterly* a "lumbering heap of falsehoods and common places," and "a work deficient in common honesty."

Inserted in my copy is this letter from P. G. Patmore to Hunt asking for the loan of the numbers of the publication:

*When I said (last night) that I would send a packet of the Monthly, I entirely forgot that my stay is but for a day or two longer, and that I had promised to take back with me all possible magazines that I can lay my hands on. As there is a*

*lady in the case, you will, I hope, accept this as an excuse for not recg the promised packet. You were kind enough to hint that I might ask you for anything of your's (in the way of print) that I have not got. — I'm afraid I must not reckon upon this permission as extending to the Companion — the back numbers of which I would fain take with me, but that I have not a farthing of book-money to spare at the moment. Not being able to compass them by the "fair" means (of buying), I am tempted to try the "foul" one (of begging), — as, if I have them, I shall direct the monthly parts to be sent over to me in France — whereas, without the whole, I shall feel as if I had none. — If my (half) request is an unreasonable one, you will of course make no scruple of refusing it, and in doing so you will give me one more inducement, among many others, for getting back to England as soon as I can: for you cannot tell how much pleasure (and profit) I receive from your thoughts of the Indicator class.*

*I am, my dear Sir, very faithfully yours*

P. GEO. PATMORE

## THE ATHENAEUM

First Edition 1828 2 vols.

*The Athenaeum*, London, in its first number, January 2, 1828, quotes at length from Hunt's *Lord Byron and Some of his Contemporaries*, a work not then published. It is of interest to note that this first issue of the new magazine contains nearly two pages of criticism on the *Quarterly Review*, and a second article in the next number renews the attack. In number four the *Edinburgh Review*, edited by Jeffrey, is placed on the carpet as a publication that has exhibited "the wanton indulgence in a most criminal vanity, at the expence of the reputation and feelings of authors, of all the moral delicacy of its readers, and very often of truth on the part of its writers." In this same number a brief notice is given Hunt's *Lord Byron*, the opening sentence reading: "Mr. Hunt has done a bold deed of publishing this work."

The issue for March 7, 1828, devotes two pages to Shelley, and on April 8 is given a sketch of Lord Byron.

The numbers of this publication for the year 1828 are in the collection bound in two volumes, half calf.



## THE KEEPSAKE

First Edition 1828 8vo

TITLE: The / Keepsake / for 1828

Hunt's "Pocket-Books and Keepsakes" is given its initial publication on pages 1-18, and his "Dreams on the Borders of the Land of Poetry" on pages 234-241. These papers appeared anonymously. They were printed for the first time under the name of their author by Arthur Symonds in his *Essays of Leigh Hunt*, London, 1887.

Silk cloth, all edges gilt, xii + 321 pages. Preserved in double half pebbled morocco slip case, bands and letters by The Torch Bindery.

## LORD BYRON AND SOME OF HIS CONTEMPORARIES

First Edition 1828 4to

TITLE: Lord Byron / and / Some of his Contemporaries; / with / Recollections of / the Author's Life, / and of his / Visit to Italy. / By Leigh Hunt. / "It is for slaves to lie, and for freemen to speak truth. / "In the examples, which I here bring in, of what I have heard, read, done, or said, I have / forbid myself to dare to alter even the most light and indifferent circumstances. My conscience / does not falsify one tittle. What my ignorance may do, I cannot say." MONTAIGNE. / London: / Henry Colburn, New Burlington Street. / 1828.

PAGINATION: Title, verso with imprint, [i-ii]; Preface, [iii]-viii, list of illustrations on lower half of page viii; Text, [1]-513, imprint repeated on verso of page 513. The illustrations comprise a portrait of Lord Byron by Freeman from a silhouette cut in paper by Mrs. Hunt; facsimiles of the handwriting of Byron, Shelley, and Keats; portrait of Countess Guiccioli by Meyer, after Panario; Keats by Meyer, after Severn; Lamb by Meyer; and Leigh Hunt by Meyer, after Hayter.

Original brown boards, paper label, uncut, with olive cloth wrapper, leather label. Size 11½x9 inches.

ANOTHER COPY of the First Edition, bound in full decorated mo-

rocco, gilt edges, is in the collection with these interesting points: The autograph of James T. Fields, the Boston publisher, is on a front fly-leaf, and attached to the same leaf is this letter from Hunt to Fields:

*Hammersmith, June 15, [1859].*

*My dear Sir,*

*Welcome to England on your second visit (for I see, by Allibone, that you have been among us before). I am glad you liked the country well enough to give it another look.*

*I should have answered your letter more immediately, had I been sure of knowing where I should be findable at the time when I might reckon upon your looking for me; for I am about to quit my present abode, and am not certain, before I fix on another, whether I shall not pass a few weeks, for change of air, in a third. Finding however that I cannot get rid of this uncertainty for the present, this letter comes to say, that I shall be most happy to see you and Mrs. Fields, wherever I am; and that if you will let me know what evening I might have your company to an early tea and bit of supper, I will give you the latest (secure) information of my locality. I would ask you to spend more of the day with me, supposing you could spare it; but my dinners, — as you may guess by my "early tea" — are not of a kind worth asking anybody to but a diner at a chop-house; and if you were not the man you are, I should stand upon the dignity of my incompetency in those matters, and not reckon upon your being able to countenance even my tea. — Dear Sir, most heartily will you and Mrs. Fields be welcome to the domicile of Leigh Hunt.*

*Jas. T. Fields Esqre.*

Inserted between pages 304 and 305 is Mary Cowden Clarke's "Sonnet on a Ring of Leigh Hunt's Hair," in her autograph, as is attested by Mr. Fields. The Sonnet is dated Nice, 5 Sep. 1859, a few days after the death of Hunt. It reads:

*Nor coal, nor jet, nor raven's wing more black  
Than this small crispy plast of ebon hair;  
And well can I remember when the rare  
Young poet head, in eager thought thrown back,  
Bore just such clusters, ere the whitening rack  
Of years and toil, devoted to the care  
For human weal, had blanch'd and given an air  
Of snow-white halo to the mass once black.  
In public service, in high contemplations,  
In poesy's excitement, in the earnest  
Culture of divinest aspirations,  
Thy sable curls grew grey; and now thou turnest  
Them to radiant lustre, silver-golden,  
Touch'd by that Light no eye hath yet beholden.*

— MARY COWDEN CLARKE

**LORD BYRON**  
**AND**  
**SOME OF HIS CONTEMPORARIES;**  
**WITH**  
**RECOLLECTIONS OF**  
**THE AUTHOR'S LIFE,**  
**AND OF HIS**  
**VISIT TO ITALY**

---

**BY LEIGH HUNT.**

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"It is for slaves to lie, and for freemen to speak truth.

"In the examples, which I here bring in, of what I have heard, read, done, or said, I have forbid myself to dare to alter even the most light and indifferent circumstances. My conscience does not falsify one tittle. What my ignorance may do, I cannot say."

MONTAIGNE.

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**SECOND EDITION.**  
**IN TWO VOLUMES.**  
**VOL. I.**

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**LONDON:**  
**HENRY COLBURN, NEW BURLINGTON STREET.**  
**1828.**

Inserted also, in the autograph of Thornton Hunt, is a generous portion of the chapter on Shelley.

Contents: Lord Byron, Thomas Moore, Shelley, Keats, Lamb, Coleridge, Recollections of the Author's Life, his Visit to Italy, etc.

## LORD BYRON AND SOME OF HIS CONTEMPORARIES

Second Edition 2 vols. 1828 8vo

TITLE: Same as preceding with the addition of the words Second Edition. / In Two Volumes. / Vol. I [Vol. II].

PAGINATION: Vol. I — Title, verso with imprint, [i-ii]; Preface to the First Edition, [iii]-xii; Preface to the Second Edition, [xiii]-xxxix; Illustrations on verso; Text [1]-450. Vol. II — Half-title, imprint on verso, [i-ii]; Title, verso blank, [iii-iv]; Text, [1]-408; Appendix, [409]-426; Index, half-title, [427], verso blank; Text of Index, [429]-449, Errata on verso. The frontispiece to the first volume is an engraving of Byron by Meyer, after Holmes, and to the second, a portrait of Hunt by the same engraver, after Hayter. The Appendix gives excerpts from Letters of Hunt to the *Morning Chronicle* in defense of the publication.

Full scored calf, gold lines on covers, decorated backs, leather labels, t.e.g., other edges uncut, by Rivière. Size 9x5 $\frac{5}{8}$  inches. As issued this second edition was bound in boards and in green cloth. Doubtless there are other varieties of cloth bindings.

The second is the best edition of this book. In the preface to this edition Hunt makes defense against his critics, expressing the wish, however, that he had never written the book. He further goes on to say: "If any man, after reading the whole of my book, be capable of thinking that I have uttered a single thing which I do not believe to be true, or that in what I have uttered I was prompted by any impulses incapable of a generous construction, he is speaking out of his own conscious want of veracity; and I return him any epithets he may be inclined to bestow upon me, as equally unfit for me to receive, and himself to part with."

In the front of the first volume of this set is inserted an interesting letter from Hunt to James Devlin, dated Chelsea, Feb. 2, 1836:

*I regret that illness forces me to write you a very short letter, and still more, that it must be a very unsatisfactory one. But the truth is, that the whole history and mystery of an author's outset in life, with rare exceptions, lies in a nutshell. He*

*must expect at first to write without profit, even should it come at last; which you know is not always the case, let his genius be ever so great. Profit only ensues in proportion as there is a public demand for him. I believe Walter Scott himself got nothing for his first novel; and Mr. Wordsworth told me, in the year 1816 (I think it was), that all which he had realized from his poetry up to that period was one hundred pounds. So that I really know not what to advise you, except to expect nothing, to cultivate your faculties for their own sake and comfort, and to secure meanwhile (as you very wisely resolve to do) the more earthly means of subsistence. People get literature here so cheap, that I doubt whether it would be worth your while to send the Tiralist to London. I am afraid you must be content, like all the tribe of commencers, to give most of the volumes away, and thus extend your name. But ought not your "Liberal" friends in Dover to come forward? If you will forward me 20 more copies I will see if we cannot set them an example here, and I will send you the names of the purchasers to help it. I beg your acceptance of the enclosed, as payment for my set of the Tiralist, and heartily wish I were richer, for your sake as well as my own. — In great haste and headache, but with cordial good wishes, I am, dear Sir, your obliged friend and servant, LEIGH HUNT.*

*P. S. Thanks for your condolence respecting the Journal. I am in hopes it will re-appear in another shape; but I am prepared, as usual, for disappointment, and go to my old trees and books for solace.*

Attached to a front fly-leaf is a leaf from a magazine, on one page of which is given, under the title "Gallery of Literary Characters, No. xlix," a rather jaunty and satirical sketch of Hunt. Inserted in vol. ii is the full length portrait of Hunt by Crowquill. This autograph letter, dated Chelsea, Dec. 10, 1839, to an unknown correspondent, is also inserted:

*Deeply grieved am I that anything should have occurred to create a painful impression respecting Mrs. Hunt in the mind of one whom she so much esteems as yourself; but when you hear that she is in the habit of opening all my letters at my own request, in consequence of the great suffering I have had in matters of business as well as of my inferior competence to them, and that she herself encouraged me to apply to you in this instance, nay, was the first to mention it, I trust, that however fortunately as well as wisely ignorant you may be of the dreadful complexities occasioned by depths of pecuniary distress, you will see nothing which under the circumstance of her previous communications with you, will allow an impression so unhappy on all sides to remain on your mind. In this confidence, and endeavouring, after the usual fashion taught me by adversity to extract a good out of evil, the circumstance which has thus come to my knowledge has at all events given me a still greater sense of your kindness in the amount of what is advanced to me. Would to God, for my own sake, I could avoid troubling you for the £10 you have been good enough to promise me today; but at all events you will not hear of me again till my manuscript salutes you on Christmas day.*

*Believe me ever truly yours, LEIGH HUNT.*

My collection contains a set of this edition bound in three-quarters brown levant, bands and gold letters, t.e.g., other edges uncut, and enriched by the insertion of 99 extra illustrations, many of them rare engravings.

ANOTHER SET is bound in full mottled calf, t.e.g., decorated backs. At the end of each volume is a leaf of book announcements by Colburn. Inserted is this letter from Colburn, the publisher, to Hunt:

*I am so extremely anxious that you should make all possible additions & corrections to the Byron Book that I have determined to send you another 20£ on acct of that work and I rely accordingly on your best exertions to fulfill my wishes. Under these circumstances you will I hope for the present discard the thoughts of the novel & I trust you will not find it necessary to send me the proposed commencement till next Saturday 3 weeks. I trust in the course of the next week I shall receive the 1st Vol of Byron & the 2nd Vol the following week. Though Mr. Medwin felt himself obliged to desire the publication might not take place, he can have no object[ion] to our referring to the suppressed pamphlet & making use of the undisputable part of the materials: could you not say that you have been favord with a sight of the brochure & then go on to quote Medwin's defense of the various passages — it would make a piquant dozen pages. So that we give nothing that could embroil Medwin with Hobhouse, the former would no doubt be glad even thus late to see his refutation in print — & he would no longer be responsible for its appearance. I will take upon myself to give you a carte blanche in the way of quotation. Pray keep this pamphlet in your own hands at present. I am leaving town for a few days but all letters will be forwarded to me & my business proceed as usual. I wish particularly to go to press next week — my people will take charge of the MS whenever sent — They have full instructions about it. You had better give me 3 or 4 days notice when you are going to send the commencement of the novel & let me know how many pages are coming &c &c. I have left the draft with Mr. Cochran for your son when he calls. Yours very truly H. COLBURN.*  
*I have found the 3 missing pages.*

Before Hunt could return from Italy after the failure of the *Liberal* he had to have financial help. Colburn, the publisher, was appealed to with the result that he advanced to Hunt a sum said to have been £200 on the promise of a book which was to consist of selections from his writings, preceded by a biographical sketch. Hunt delayed, Colburn urged, so that Hunt finally determined to "enlarge and enrich it with an account of Lord Byron."

In the preface to the first edition he says: "If I know any two things in the world, and have any two good qualities to set off against many defects, it is that I am not vindictive, and that I speak the truth. I have not told all, for I have no right to. . . The omission of a good part of the autobiography, and substitution of detached portraits for inserted ones, have given altogether a different look to the publication from what was contemplated at first. But my publisher thought it

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best; perhaps it is so; and I have only to hope, that in addition to the attractions of the title-page, it will not make the greater part of the work seem unworthy of it."

A writer in the *Athenaeum* of March 7, 1828, in reviewing the issue of *Blackwood's*, just published, commented: "The last article on Mr. Hunt's *Life of Lord Byron*, is an odd compound of methodism, rantipole, swagger, and talent by turns." E. H. Coleridge termed the publication "Hunt's revenge for the slights and indignities which he suffered in Byron's service."

### LORD BYRON AND SOME OF HIS CONTEMPORARIES

First American Edition 1828 8vo

TITLE: Lord Byron / and / Some of his Contemporaries; / with / Recollections / of / the Author's Life, / and of his / Visit to Italy. / By Leigh Hunt. / [*Quotation from Montaigne*] / Philadelphia: / Carey, Lea & Carey — Chestnut Street. / Sold in New York, by G. & C. Carvill. / 1828.

PAGINATION: Title, verso blank, [i-ii]; Preface, [iii]-viii; Text, [9]-440, with 16 pages of book announcements before Title.

Three-quarter brown levant, t.e.g., bands and letters, with inlays of blue levant. Size  $8\frac{1}{2} \times 5\frac{1}{4}$  inches. The original binding was boards.

### LORD BYRON AND SOME OF HIS CONTEMPORARIES

Paris Edition 3 vols. 1828 12mo

HALF-TITLE: Lord Byron / and Some of / his Contemporaries.

TITLE: Lord Byron / and / Some of his Contemporaries; / with / Recollections of the Author's Life, / and of his / Visit to Italy. / By Leigh Hunt. / [*Quotation from Montaigne*] / In Three Volumes. / Embellished with five Portraits and a Fac-simile. / Vol. I. [Vol. II. Vol. III.] / Paris: / Published by A. and W. Galignani, / at the English, French, Italian, German, and Spanish / Library, No. 18, Rue Vivienne. / 1828.



LEIGH HUNT

1810

Engraved by Freeman, after Jackson





PAGINATION: Vol. I — Half-title, verso with imprint, Printed by Jules Didot, Senior, / Printer to his Majesty, Rue du Pont-de-Lodi, No. 6, [i-ii]; Title, verso blank, [iii-iv]; Preface, [v]-xii; Text, [1]-279, verso blank; Vol. II — Half-title, verso with imprint as above, [i-ii]; Title, verso blank, [iii-iv]; Text, [1]-295, verso blank; Vol. III — Half-title, verso with imprint, [i-ii]; Title, verso blank, [iii-iv]; Text, [1]-286.

3 vols., brown paper wrappers, uncut, titles printed in full on fronts, backs with printed titles, back pages with announcements of new publications. Preserved in half brown morocco slip case, bands and letters, by The Torch Bindery.

Pages [287]-304 of the 3d volume contain the three interesting "Explanatory Letters" addressed to the Editor of the *Morning Chronicle*, answering objections suggested by published extracts from the work given in the papers previous to its publication. These letters are dated January 19, 23, and 27, 1828. The wording of the titles is repeated on the paper wrappers and enclosed in broad geometrical borders. The illustrations are those of the English editions reduced in size. Preceding the title of the first volume are 12 pages on lemon-colored paper of new publications to be had from the Galignanis "at one-third of the London prices."

These three volumes came to me from the Forman Library. The first volume has his autograph initials on the front fly, and in each volume is pasted his bookplate.

Pages 402-426 of the March, 1828, number of *The Quarterly Review*, London, contains a scathing criticism of the publication. "It is much too bad," says the reviewer, "that this great man's [Byron's] glorious though melancholy memory

*Must also bear the vile attacks  
Of ragged curs and vulgar backs*

whom he fed; — that his bones must be scraped up from their bed of repose to be at once grinned and howled over by creatures who, even in the least hyena-like of their moods, can touch nothing that mankind would wish to respect without polluting it. . . Mr. Hunt received from the hand of nature talents which, if properly cultivated and employed, would have raised him to distinction. . . The last wriggle of expiring imbecility appears in these days to be a volume of personal Reminiscences; and we have now heard the feeble death-rattle of the once loud-tongued as well as brazen-faced *Examiner*." As to Keats: "Our readers have probably forgotten all about *Endymion*, a poem, and the other works of this young man, the all but universal roar of laughter with which they were received some ten or twelve years ago, and the ridiculous story (which Mr. Hunt denies)

of the author's death being caused by the reviewers. Mr. Hunt was the great patron, the 'guide, philosopher, and friend' of Mr. Keats; it was he who first puffed the youth into notice in his newspaper. The youth returned the compliment in sonnets and cazonets, and presented his patron with a lock of Milton's hair and wrote a poem on the occasion."

The writing of this book is the one incident in Hunt's life for which he expressed regret. He maintained, however, that he wrote only the truth. It brought to him numerous caustic criticisms, some of them of a very ungenerous and vindictive character. I think it is agreed now, however, that we know more of Byron's character than we would have known had Hunt's book never been written. That it soon became a "best seller" is attested by the fact that promptly in the same year a second edition was issued. Generous portions of the text of the book were later incorporated in Hunt's *Autobiography*.

*The Athenaeum*, January-March, 1828, quotes freely from the book before publication, and reviews it at length. The critic rightly guessed that Hunt in the publication had "laid himself open to unmeasured misrepresentation by the literary ruffians from whom he has already suffered so much." There will be many "eager to pounce upon Mr. Hunt's account of Lord Byron, and to pour upon him, in every imaginable variety of outrage, the accusations of treachery and ingratitude." He had been so bitterly assailed by his enemies that in the judgment of the critic "it seems to us neither very wonderful nor very blamable that he should at least come forward himself and make public his own defence." However, some portions of the book should never have been written. Hunt would do "well to remember that men will judge him by their rules and not by his; and that it is mere folly to afford new weapons against an honourable reputation to those who have uniformly made so malignant a use of previous opportunities." The book is written in a remarkably pleasant and lively style, remarks the critic, "without much pretension to dignity, but with rather an uncommon share of ease, wit, fancy, and heartiness." The review closes with the giving of a little advice to Hunt: "We would request him to consider, whether, differing so largely and decidedly as he does from society in general, on many most important subjects, it be wise in him to lay himself open to attack on points of no real importance to the world; to expose his own feelings to annoyance, and his own reputation to injury, by little follies and affectations which cannot possibly do good to anyone." This was, indeed, pretty good advice.

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*Something not to be replaced would be struck out of the gentler literature of our century could the mind of Leigh Hunt cease to speak to us in a book.*

— BULWER LYTTON, in *Quarterly Review*, January, 1867.

## THE POETICAL ALBUM      First Edition    1829    8vo

This is a book edited by Alaric A. Watts. On page 181 there is printed a poem, "On Parting with my Books," which the editor attributes to Hunt. The selection received its initial publication in *The Literary Examiner* of September 23, 1823, where the signature is the letter I. On the same page of *The Literary Examiner* is a second poem so signed, and the question arises, why attribute one to Hunt and not the other. On the authority of Watts, Milford reprints the poem but with a question mark. My copy of the *Poetical Album* is in brown stamped cloth, gilt letters on front cover and back, all edges gilt. Size  $7\frac{3}{8} \times 4\frac{1}{8}$  inches. There is also an engraved title, dated 1830. The book was issued originally in grey paper boards.

This autograph letter is inserted:

5 Waterloo Place

Nov. 21

Dear Sir

*Although I have not the pleasure to be personally known to you I venture to beg your acceptance of a little volume of which I am the Editor and in which you will find your name, although not as a contributor. At the suggestion of a friend I gave last year some autographs of "Living Poets" and altho yours was among the first given into hands of the engraver it was by an accident which I might fill this sheet in detailing, omitted. I was the more vexed at this, as being what you would term an Ultra Tory and knowing you to be what I call an Ultra Whig, I was afraid you might impute to me the very bad taste of having omitted your name because I doubted your politics. I could easily have convinced you that this was not the case, but to convince my friends also I have inserted it in the present volume.*

*I need scarcely say that should you be disposed to furnish me with a short tale or sketch similar in character to those delightful articles in the Indicator for my next volume it will give me great pleasure to receive it on any terms you may propose. As I hope next year to have an article either in prose or verse from nearly every one of our known living Bards, the contribution of even a few lines will confer an obligation.*

*I am dear Sir very sincerely yours* ALARIC A. WATTS.

*Overleaf: My address is Archoret Green near Manchester but my booksellers Hurst Robinson & Co 5 Waterloo Place are sending to me twice a week.*

## CHAT OF THE WEEK

1830 8vo

This publication is not in my collection, but it is noted here for purposes of record. Thirteen numbers were issued, the paper ceasing publication August 28, 1830. The first number was dated June 5, 1830.

I had attempted, . . . to set up a little work called *Chat of the Week*; which was to talk without scandal, of anything worth public notice. The government put a stop to this speculation by insisting that it should have a stamp, which I could not afford. I was very angry, and tilted against governments, and aristocrats, and kings and princes in general. . . I always ceased as soon as my antagonists did. — *Autobiography*, 1850, iii, 215-216.

Thornton Hunt, in *Correspondence*, i, 255, notes that "*The Chat of the Week* was a small literary and artistic periodical, not without promise; but it was suppressed by the interference of the Stamp Office, which required the paper to be stamped, because it gave 'news.' It was succeeded in 1831 by the *Tatler*, which had brilliant but, unluckily, delusive promises of success." Thornton says his father's publishing failures were due largely to his inability to inspire in his associates the proper coöperation.

## THE TATLER

1830-1832 Folio

This was a daily journal of literature and the stage, published from September 4, 1830, to March 31, 1832, Hunt's connection with it ceasing with the issue for February 13, 1832. After March 31, 1832, it was continued as a tri-weekly of eight pages till October 20, 1832.

This publication is quite scarce, Frederick Coykendall of New York having the only complete set in the United States so far as I know. The numbers in this set are cut and bound in boards. My own collection contains numbers 258-361, July 1-October 29, 1831; 398-415, December 12-31, 1831. These are bound in weekly parts, wrappers, uncut. Issues in the collection not edited by Hunt are numbers 458-493, February 20-March 31, 1832.

It was a very little work, consisting of but four folio pages; but it was a daily publication: I did it all myself, except when too ill; and illness seldom hindered me either from supplying the review of a book, going every night to the play, or writing the notice of the play the same night at the printing-office. The consequence was, that the work, slight as it looked, nearly killed me. — *Autobiography*, 1850, iii, 215.

## CHRISTIANISM

First Edition 1832 8vo

HALF-TITLE: Christianity.

TITLE: Christianity: / or / Belief and Unbelief Reconciled; / being / Exercises and Meditations. / "Mercy and truth have met together; righteousness and peace have / kissed each other." / Not for sale: / Only seventy-five copies printed. [1832.]

PAGINATION: Half-title, verso blank, not paged; Title, verso blank, [i-ii]; Editor's Preface, [iii]-vii, verso blank; Introduction by Hunt, [ix]-xvi; Contents, [xvii]-xviii; Text, [1]-59, imprint at bottom: Bradbury and Evans, Printers, Bouverie Street, verso blank.

Original olive green cloth, paper label, uncut. Size  $8\frac{3}{4} \times 5\frac{1}{2}$  inches.

In my collection are two copies, one with light yellow end papers and one with green. Each is a presentation copy. On the half-title of one is the autograph inscription: *To Isabella Grundy with the Author's kindest good wishes. April 16, 1853.* The half-title of the second copy bears the inscription in John Forster's autograph: *To James Emerson Esq. with the Editor's kindest wishes.* The



*James Emerson Esq.*

*To the Editor's kindest wishes*



title-page of this copy is enriched by the autograph inscription of the Editor: *Edited by John Forster Esqr. of the Inner Temple.* The two copies are preserved in a half red morocco slip case, raised bands, gold letters, by The Torch Bindery.

In the John Forster collection in the Victoria and Albert Museum, London, there are four copies, two of which show a slight variation from the others. On the title-pages the words "Privately Printed" are substituted for "Not for Sale," and

# CHRISTIANISM:

OR

## BELIEF AND UNBELIEF RECONCILED

BEING

EXERCISES AND MEDITATIONS.

*Edited by*

*John Forester Esq.*  
*of the Inner Temple*  
*Esq.*

"MERCY AND TRUTH HAVE MET TOGETHER; RIGHTEOUSNESS AND PEACE HAVE  
KISSED EACH OTHER."

NOT FOR SALE:

ONLY SEVENTY-FIVE COPIES PRINTED.

the Introduction begins and ends with "My dear F." in place of "My dear . . ." John Forster's own copy bears the words "Privately Printed" and "My dear F." The color of the end papers varies in the several copies.

This book was written by Leigh Hunt in Italy, "in a spirit of sincerity," he states in the introduction. "Much is made . . . not only of the bodily duties, but of the very duty of cheerfulness, and of setting a good example. In a word, the whole object is to encourage every body to be, and to make, happy; to look generously, nevertheless, on such pains, as well as pleasures, as are necessary for this purpose . . . to co-operate *with* heaven, instead of thinking it has made us only to mourn and be resigned . . . not to think gloomily of this world, because we hope for a better; nor to cease to hope for a better, because we may be able to commence our heaven in this."

The book was printed at Forster's expense, because he saw an opportunity "of showing the real state of Mr. Leigh Hunt's opinions upon a point [his attitude towards religion] on which he has been greatly misconceived."

Writing from Florence to Bess Kent, on September 1, 1824, Hunt said: "I have been writing a long set of prayers and meditations for the use of those who are not of the Established Religious Opinion, which I felt it my duty to do, and which has half killed me."

The contents of this little book furnished the basis for an enlarged edition published in 1853 as *Religion of the Heart*.

**SIR RALPH ESHER** First Edition 3 vols. 1832 12mo

**TITLE:** Sir Ralph Esher: / or, / Adventures / of / a Gentleman of the Court of / Charles II. / In Three Volumes. / Vol. I [Vol. II. Vol. III.] / London: / Henry Colburn and Richard Bentley, / New Burlington Street. / 1832.

**PAGINATION:** Vol. I— Title, verso blank, not numbered; Introductory Letter of the Author, [1]-31, verso blank; Text, headed *Memoirs of Sir Ralph Esher*, [33]-299, verso with imprint at bottom. Vol. II— Title, verso blank, not numbered; Text, [1]-354, imprint at bottom. Vol. III— Title, verso blank, not numbered; Text, [1]-344, imprint at bottom.

Bound in three-quarters red morocco, t.e.g. Size 7½x4½ inches.

Ireland, the Dictionary of National Biography, and almost without exception all who have given any sort of a bibliography of Hunt, call this a first edition. And my own researches confirm this. But the British Museum has a copy which came



**SIR RALPH ESHER:**

**OR,**

**ADVENTURES**

**OF**

**A GENTLEMAN OF THE COURT OF**

**CHARLES II.**

**IN THREE VOLUMES.**

**VOL. I.**

**LONDON:**

**HENRY COLBURN AND RICHARD BENTLEY,  
NEW BURLINGTON STREET.**

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**1832.**

from the library of Charles Reynell, the printer of the publication, in which the titles are dated 1830. Half-title to first volume only reading "Memoirs of Sir Ralph Esher," imprint on verso. On the title-pages the word "Memoirs" appears instead of the word "Adventures." Otherwise the so-called two editions are alike. A copy in 1927 appeared in a London auction room with the 1830 title-page in volumes one and three and the 1832 title in volume two. Alexander Mitchell in an article headed "Notes on the Bibliography of Leigh Hunt," in *The Bookman's Journal*, vol. xv, no. 1, describes the so-called 1830 edition but I gather that he used the Museum copy. There should be two pages of advertisements at the end of volume two. Unfortunately, my copy lacks these pages, the set having passed through the hands of a vandal binder. The Museum copy was re-bound in 1927, the binder here, too, destroying the pages of advertising.

The fact that this publication was not reviewed until 1832 by *The Examiner* and *The Athenaeum* would seem to indicate the date of publication. And Thornton Hunt in the *Correspondence*, vol. i, 256, states that a great part of the work was written at Epsom, where Hunt resided in 1828, "but I see its publication set down in my table of dates for 1832."

A London dealer in February, 1929, catalogued a set of this publication as a "First Edition, first issue, with the original cancelled title-page dated 1830 in volume iii." This copy evidently drifted to this country, a New York dealer cataloguing it in 1929 as the "Excessively rare first issue, with the title in vol. iii dated 1830."

In the Victoria and Albert Museum is this document in Hunt's autograph: "New Burlington Street, 26 January 1829. I undertake to send in, every Saturday, till it is completed, twenty guineas worth of a novel, to be written in three volumes on a subject connected with the Court of King Charles the Second; the said twenty guineas to be paid on the receipt of each portion so sent in, and the rate being reckoned at one guinea per page of the *New Monthly Magazine*." — LEIGH HUNT.

Since the above was put in type there has come to my collection this document:

Received this 27th of December 1849 of Mr. Richard Bentley, of 8 New Burlington Street, Publisher, Thirty Pounds, being the consideration agreed to be taken by me for the purchase of all my interest whatever in the copyright of a work of fiction written by me and first published by Messrs. Colburn & Bentley in January 1832 under the title of Sir Ralph Esher; or Memoirs of a Gentleman of the Court of Charles II. — inclusive of the extended term of copyright given by the Act 6 Vict. cap. 45 — and I also agree to write a new preface & to correct the said work if required so to do by Mr. Bentley without further charge to him. — I say received Thirty Pounds. LEIGH HUNT.

Accompanying this receipt is the cancelled check for the £30, the cash on it being received the next day, December 28. To me this evidence is conclusive of the date

of publication — 1832. The existence of the 1830 title-pages may be explained by the supposition that they were printed in anticipation of publication that year, but the publication date was postponed until 1832. *The Bookman's Journal* for 1930, nos. 12 and 13, Third Series, contains a discussion of the publication date by me and Mr. Mitchell, in which Mr. M. reluctantly admits that I may be right in my contention.

A SECOND EDITION of *Sir Ralph Esher* was issued in 1835 — not 1836 as Ireland asserts. There are half-titles — Sir Ralph Esher, between single rules, versos with imprint. The Titles read: Sir Ralph Esher: / or, / Adventures / of / a Gentleman of the Court of / Charles II. / In three volumes. / Vol. I. [Vol. II. Vol. III.] / London: / Published for Henry Colburn, / by Richard Bentley, / New Burlington Street. / 1835. The pagination is the same as in the 1832 edition. My copies are bound in full mottled and polished calf, t.e.g., other edges uncut, by Rivière. The leaf of advertising at the end of volume two has been preserved, for which a vote of thanks to the binder. But he was vandal enough to destroy the half-title to volume three.

A THIRD EDITION was issued in 1850 in one volume by Richard Bentley, New Burlington Street; and Bell & Bradfute, Edinburgh, 8vo, size  $6\frac{1}{8} \times 4\frac{1}{4}$  inches, stamped brown cloth, decorated back, an issue of Bentley's Standard Novels Series. The title reads: Sir Ralph Esher: / or, / Memoirs of a Gentleman of the Court of / Charles the Second, / including those of / his friend Sir Philip Herne. / By Leigh Hunt. / With a Preface to this Edition. Then follows the imprint as noted. There are vi + 514 pages.

This is the first issue to contain Hunt's name on the title-page. There is a dedication to Lord John Russell, dated Kensington, December 25, 1849, and two pages of "Advertisement" to the reader are added.

"Those who are not acquainted with the work may be told that it is the fictitious autobiography of a gentleman of the Court of Charles the Second, including the adventures of another, and notices of Cromwell, the Puritans, and the Catholics. It was given to the world anonymously, and notwithstanding my wishes to the contrary, as a novel; but the publisher pleaded hard for the desirableness of so doing; and as he was a good-natured man, and had liberally enabled me to come from Italy, I could not say Nay. It is not destitute of adventure; and I took a world of pains to make it true to the times which it pictures; but whatever interest it may possess is so entirely owing, I conceive, to a certain reflecting exhibition of character, and to fac-simile imitations of the courts of Charles and Cromwell,

that I can never present it in my mind in any other light than that of a veritable set of memoirs. . . the publisher had entered into no regular agreement respecting this work; that he could decline receiving any more of it whenever it might please him to do so; that I had nothing else at the time to depend on for my family; that I was in very bad health, never writing a page that did not put my nerves into a state of excessive sensibility, starting at every sound; and that whenever I sent the copy to London for payment, which I did every Saturday, I always expected, till I got a good way into the work, that he would send me word he had had enough. I waxed and waned in spirits accordingly, as the weeks opened and terminated. — *Autobiography*, 1850, iii, 191.

Mary Cowden Clarke, in an article on Leigh Hunt contributed to the March 1882 number of *The Century Magazine* makes the statement that in Hunt's *Sir Ralph Esber*, 1832, the two main characters, Sir Philip Herne and Sir Ralph Esber, are autobiographical. "Into these characters . . . Leigh Hunt has put several of his own peculiar qualities, embodying, as it were, in these two men respectively, the two sets of characteristics which are singularly united in himself. Sir Ralph Esber, all sprightly ease, vivacity, good temper, high spirits, facile disposition, social grace and accomplishment, represents the mercurial temperament and lively portion of Leigh Hunt's self; while the grave sweetness, the constancy, the sensitive conscience, the high principle, the noble heart and mind of Sir Philip Herne, portray the graver side of the author's individuality."

## THE MASQUE OF ANARCHY

1832 8vo

First Edition

HALF-TITLE: The Masque of Anarchy.

TITLE: The / Masque of Anarchy. / A Poem / by Percy Bysshe Shelley. / Now first published, with a Preface / by Leigh Hunt. / Hope is strong; / Justice and Truth their winged child have found. / REVOLT OF ISLAM. / London: / Edward Moxon, 64, New Bond Street. / 1832.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso blank, [iii-iv]; Preface, [v]-xxx; Text, [1]-47, verso blank; imprint at bottom of page 47, London: / Bradbury and Evans, Printers, / Bouverie Street. A leaf of Moxon's announcements is bound in at the end.

Original light brown boards, paper label, uncut. Size  $6\frac{3}{4} \times 4\frac{1}{4}$  inches. Has the beautiful etched bookplates of the Doggetts, engraved by C. Bird.

ANOTHER COPY as above is in original blue boards, unopened.

ANOTHER COPY in full polished calf, t.e.g., leather label, lacks the leaf of advertisement. The Hibbert bookplate is attached to the inside front cover.

In 1892 a type-facsimile of this work was issued in an edition of 200 copies with this Title-page: *The / Masque of Anarchy. / A Poem. / By Percy Bysshe Shelley. / A / Type-fac-simile Reprint of / The Original Edition, first published (together with a / Preface by Leigh Hunt) in 1832. / Edited / by Thomas J. Wise. / London: / Published for the Shelley Society / by Reeves and Turner, 196 Strand. / 1892. Original green paper boards, uncut. Size 7x4½ inches. Mr. Wise has supplied a complete bibliography of the book. The front fly-leaf of this reprint bears the autograph inscription: *To Algernon Chas. Swinburne Esq with kindly regards from Thos. J. Wise. March, '93.* Swinburne's bookplate is attached to the inside front cover. The four copies here noted are preserved in a half brown morocco slip case, bands, lettered and decorated back, by The Torch Bindery.*

I secured in the Forman sale in New York in 1920 a very choice copy of the *Masque*. It consists of the proof sheets in pages as corrected by Hunt, bound by DeCoverly in crushed olive levant, gold lines and corner ornaments on covers, lettered back, preserved in a half morocco slip case. In these proofs Hunt has added to the title-page the motto as printed in the first edition and noted changes to be made in the printer's rules. In these sheets the Preface consists of eight pages only. The matter in the printed book beginning at the paragraph on p. xi and ending with the second line on p. xx is not present in these proofs. Numerous alterations are made by Hunt in the shorter Preface. There are here 46 pages of text instead of the 47 that appear in the book. The additional page was made necessary because of the insertion of the note on page 41, this note being in Hunt's autograph.

The copy for the *Masque* was sent to Hunt by Shelley from Italy in 1819, shortly after the famous "Peterloo Massacre" at Manchester on August 16, 1819. It was intended for *The Examiner* which Hunt was then editing. Hunt rightly deemed it unwise to publish and held the copy, which was in Mary Shelley's autograph, with slight corrections by Shelley, until 1832. It is of interest to note that this manuscript in the Kern sale in New York in 1929 brought \$1000.

THE  
MASQUE OF ANARCHY.

A Poem

2

BY PERCY BYSSHE SHELLEY

NOW FIRST PUBLISHED, WITH A PREFACE

BY LEIGH HUNT.

*[Handwritten signature]*



LONDON:  
EDWARD MOXON, 64, NEW BOND STREET.  
1832.

*2 or  
else thinner &  
a little wider.*

*Insert for motto the following:-*

*Hope is ~~strong~~ strong;  
Justice & Truth their winged child have ~~found~~ found.  
Revolt of Islam.*

## 158 MY LEIGH HUNT LIBRARY

The Shelley Society of London in 1887 published a fac-simile of this manuscript with an introduction by Buxton Forman, pp. xii + 54 + 28, and 10 pages of book announcements, blue-gray boards, uncut. Size  $10\frac{1}{4} \times 7\frac{3}{8}$  inches. In similar binding a lecture by Mr. Forman before the Shelley Society on this poem February 9, 1887, was issued, 32 pages. Size  $9 \times 5\frac{1}{2}$  inches.

### THE POETICAL WORKS OF LEIGH HUNT 1832 8vo First Edition

HALF-TITLE: The Poetical Works / of / Leigh Hunt.

TITLE: The / Poetical Works / of / Leigh Hunt. / Verdegia un ramo sol, con poca foglia; / E fra tema e speranza sto sospesa, / Se lo mi lasci inverno, o lo mi toglia. / ARIOSTO. / London: / Edward Moxon, 64, New Bond-Street. / mdccc-xxxii.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso with imprint and a translation of the lines in Italian on the title-page: A bough, thin hung with leaves, is all my tree; / And I look forth, 'twixt hope and fear, to see, / Whether the winter starve or spare it me. / RIME DELL' ARIOSTO, [iii-iv]; Preface, [v]-lviii; Contents, [lix]-lx; sub-title, The Story of Rimini, verso blank, and the Argument of the poem, one leaf, the four pages not numbered; Text, [1]-361, verso blank; 2 pp. of Moxon announcements.

Original light gray boards, uncut, paper label reading The / Poetical / Works / of / Leigh Hunt. Preserved in a handsome half green morocco slip case, decorated back, gold letters. Size  $8\frac{3}{4} \times 5\frac{1}{2}$  inches.

CONTENTS: The Story of Rimini; The Gentle Armour; Hero and Leander; The Feast of the Poets; Mahmoud; Lines Written in May; Alter et Idem; Power and Gentleness; The Panther; To T. L. H.; To J. H.; The Nun; Ariadne Waking; On Pomfret's "Choice"; A House and Grounds; A Picture of Naiads; The Dryads; The Ephydriads; The Cloud; Sonnets: To Thomas Barnes, Esq.; To the Grasshopper and the Cricket; To Kosciusko; To Stothard; A Thought on the Nile; To ———, M. D.; On a lock of Milton's Hair; Translations from Theocritus, Catullus, Ovid, Martial, Walter de Mapes, Amyntas, Milton, Petrarch, Andrea de Basso, Ariosto, Tasso, Redi, D'Herbelôt, Marot, Destouches, De Boufflers, and Boileau.

Preceding the half-title is pasted in a slip reading: "The printed List of Subscribers is withheld at present, that it may be published in a more perfect state

THE  
POETICAL WORKS  
OF  
LEIGH HUNT.



Verdeggia un ramo sol, con poca foglia ;  
E fra tema e speranza sto sospesa,  
Se lo mi lasci inverno, o lo mi toglia

ARIOSTO.

LONDON:  
EDWARD MOXON, 64, NEW BOND-STREET.

MDCCCXXXII.



in the course of January. All names sent to Mr. Moxon's before the First of that Month will be included, and the List will be forwarded to the Subscribers on a sheet uniform with the volume."

This slip is dated November 27th, 1832.

A note on the half-title states that "This book is from the Library of Robert Southey." A leaf containing a list of subscribers is inserted from another publication. This leaf contains a plea for a generous subscription on the part of the friends of Leigh Hunt, so as "to secure, by their united exertions, a solid testimony . . . of their desire to see a man of letters, of his standing and reputation, not only rescued from the immediate danger of necessity, but put in possession of such a security of means, as would no longer leave him to the chance of repeated illnesses, and all the anxieties they produce, in a man of sensibility and a father." Partial relief only was given, and the years immediately following 1832 saw Hunt's fortunes at their lowest ebb and his necessities the most pressing. Included in the list of subscribers are such names as those of Lord Macaulay, Thomas Campbell, Thomas Carlyle, Samuel Taylor Coleridge, Thomas Hood, D'Israeli, Lamb, Landor, Samuel Rogers who subscribed for ten copies, Robert Southey, Wordsworth, and Thomas Moore who asked for five copies.

ANOTHER COPY is in the collection in original boards, uncut, paper label, slip dated November 27, 1832, the fly-leaf inscribed *To Mr. Charles Tilt, with the author's compliments & thanks*. Pasted in is a note addressed *To Mr. Charles Tilt &c &c* and bearing these

To

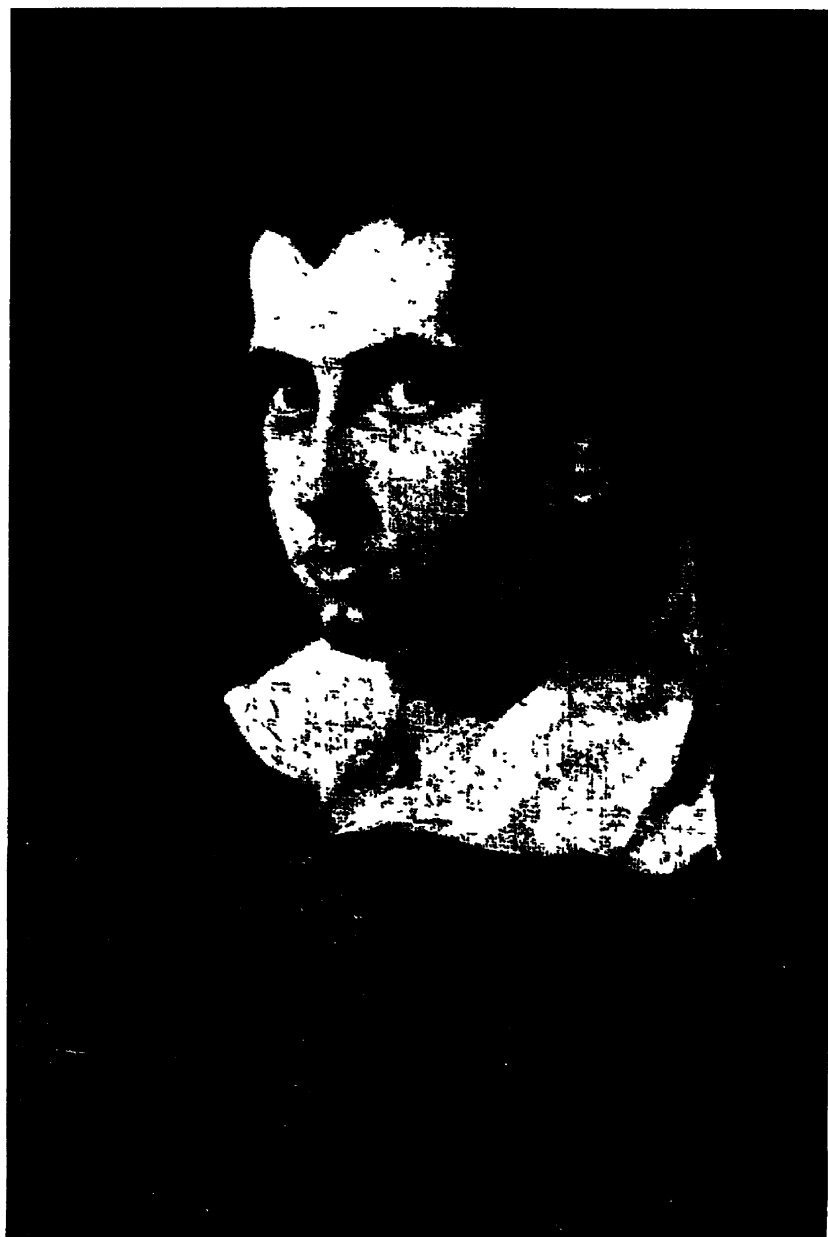
*Mr. Charles Tilt,*

*with the author's compliments & thanks.*

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words in Hunt's autograph: *Mr. Leigh Hunt presents his compliments to Mr. Tilt, and begs leave to make a poor acknowledgment of his handsome conduct in declining to take commission on his book, by presenting him with a copy of it. York Buildings — New Road Dec. 23, 1832.*

Mr. Tilt was a bookseller. In the Prospectus dated April, 1832, he is mentioned



*Courtesy National Portrait Gallery, London*

LEIGH HUNT, BY B. R. HAYDON



as being located at 86 Fleet Street where subscriptions to the work would be received.

This copy is enclosed in a brown morocco pull-off case, triple gold lines, decorated and lettered back, by Macdonald.

These copies also are in the collection:

One lacking the slip and the advertisement leaf, bound in three-quarters brown crushed levant, paper label bound in, by Sangorski and Sutcliffe, and carrying on the title the autograph inscription: *To Julia Trelawny Leigh Hunt Hunt, from her affectionate mother Marianne Hunt*, and the autograph of Alice L. Bird, sister of Hunt's physician, who evidently once owned the book.

One a perfect copy with the slip and the prospectus leaf, in three-quarters blue morocco, t.e.g., uncut.

A copy in half green morocco, t.e.g., without the slip, proof portrait of Hunt inserted as a frontispiece, the title-page having the autograph inscription: *To Aristide Guilbert with Leigh Hunt's respects and regards*.

One in half calf, lacking the half-title, the slip, and the advertisement leaf, but with the autograph inscription on the title: *To Charles Knight, with the Author's cordial regards*.

Hunt's Preface, extending to 58 pages, is interesting. It was written, he tells us, to do what he could towards bringing the volume to a becoming size, compared to the price put upon it in the advertisement. It was suggested that he write a "good gossiping preface," and such he penned. He took up the subject of the *Story of Rimini* at one of "the happiest periods" of his life, otherwise he "should have chosen a less melancholy one." In the *Autobiography*, 1850, iii, 217 ff, Hunt notes that in this edition of his poems appeared for the first time "The Gentle Armour." "It is the story of a knight, who, to free himself from an imputation of cowardice, fights against three other knights in no stouter armour than a lady's garment, called smock, shift, or chemise." The charge of indelicacy was made against the poem, and to this he replies: "There is no accounting for the imaginations of some people. But writers are not to be supposed to address themselves to people of unaccountable imaginations. They look for their readers among people of sense and feeling."

Lord Lytton in the *New Monthly Magazine* for 1833, pp. 297-301, reviews this book in an appreciative way. He praises Hunt as one in whom "the young poet has ever found a generous encourager no less than a faithful guide. None of the jealousy or the rancour ascribed to literary men, and almost natural to such literary men as the world has wronged, have gained access to his true heart, or embittered his generous sympathies. Struggling against no light misfortunes, and no common foes, he has not helped to retaliate upon rising authors the difficulty and the depreciation which have burdened his own career: he has kept, undimmed and unbroken, through all reverses, that first requisite of a good critic — a good heart."

## 162 MY LEIGH HUNT LIBRARY

My collection contains an interesting assemblage of some of Hunt's poetical productions, bound in three-quarters red morocco, and lettered on back *Poems / Leigh Hunt*. The first poem in the volume is *A Legend of Florence*. The top of the first page of the preface bears the autograph inscription: *James Baynes from Jacintha Shelley Leigh Hunt Cheltnam*. The *Palfrey* follows, the half-title and the illustrations leaf are missing. On the title Hunt has deleted his name and the names of the publishers. He has crossed the heading "Preface" and written over it "Introduction," later deleting this heading. Pages xxi-xxxii of the Preface to the 1832 edition of his poems come next, followed by pages 5-98 of *Rimini*, some lines underscored and passages marked with perpendicular lines. The whole of *The Gentle Armour*, *Hero and Leander*, *The Feast of the Poets*, and *Miscellaneous Pieces*, to page 208 inclusive of the 1832 *Poems*, concludes the selections.

Possibly the material here gathered was intended by Hunt for a collected edition of his poetical works.

### A YEAR OF HONEYMOONS

1832-1833

#### First Publication

*The Court Magazine*, volumes i and ii, July, 1832-June, 1833, gave first publication to Hunt's *A Year of Honeymoons*. There were six installments, the first four printed with the signature Charles Dalton, Esq. To the last two Hunt attached his name. The issue of the magazine for February, 1833, contains a brief review of the 1832 edition of Hunt's poems. The article closes: "There is more genuine poetry in this volume, with less artificial or prosaic alloy, than it has been our fortune to meet with for a long period." My copies are bound in half calf.

### ARTICLES IN THE TRUE SUN

1833

#### [Not in my collection]

Leigh Hunt contributed to this newly established paper a series of articles from August 16 to December 26, 1833. These have not been re-printed. They were largely criticisms of new books. Alexander Ireland notes the subjects in his *List of the Writings of Hazlitt and Hunt*. "Nothing of what I wrote has survived, I believe," remarks Hunt in his *Autobiography*, "nor can I meet with the paper anywhere to ascertain." Hunt met Laman Blanchard at the office of the paper and thus began a friendship that lasted until Blanchard met death by suicide in 1845.

## TAIT'S MAGAZINE

1833

A new series of Wishing-Cap Papers appeared in *Tait's* from January to September, 1833. There were in all six papers.

## THE INDICATOR AND THE COMPANION

First Edition 2 vols. 1834 12mo

HALF-TITLE: The / Indicator, / &c. &c. / Vol. I. [Vol. II.]  
 TITLE: The / Indicator, / and / The Companion; / a Miscellany / for the Fields and the Fire-side. / By / Leigh Hunt. / In Two Volumes. / Vol. I. [Vol. II.] London: / Published for Henry Colburn, / by R. Bentley, New Burlington Street. / 1834.

PAGINATION: Vol. I—Half-title, verso publisher's announcements, [i-ii]; Frontispiece, the Hayter portrait of Hunt engraved by Meyer; Title, verso with imprint, [iii-iv]; Contents, [v]-viii; Introduction, [ix]-x; sub-title, The / Indicator, verso blank, [xi-xii]; Text, [1]-320. Vol. II—Half-title, verso with publisher's announcement, [i-ii]; Title, imprint on verso, [iii-iv]; Contents, [v]-viii; Text of The Indicator, [1]-225, verso blank; sub-title, The Companion, verso blank, [227-228]; Text of The Companion, [229]-352.

Original olive cloth, blind designs on covers, gold letters on back. Size  $7\frac{7}{8} \times 4\frac{7}{8}$  inches. Issued also in boards with paper label.

ANOTHER SET in brown cloth, lacking the half-titles and preserved in a brown half morocco slip case, bears on the title-page of volume I the autograph inscription: *To Anna Maria Dashwood, from her affectionate friend the Author.* It also bears the autograph inscription *Welbore St. Clair Baddeley. May 24, 1882.* The Baddeley armorial bookplate is attached to the front covers.

This is a selection from the delightful papers in *The Indicator* and *The Companion*.

No writer has a finer perception of the beautiful than Leigh Hunt, and he makes us see old things with new and loving eyes. No subject is barren under his hands.

— *The Examiner*, Jan. 12, 1834.

*To Anne Maria Tachard, from her affectionate friend the Author. —*

THE  
Wellbore. St. Clair. Baddesley.  
**I N D I C A T O R,** *May 24. 1883..*  
*with Leigh Hunt's Autograph.*  
AND

**THE COMPANION;**

**A MISCELLANY**

**FOR THE FIELDS AND THE FIRE-SIDE.**

**BY**

**LEIGH HUNT.**

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**IN TWO VOLUMES.**

**VOL. I.**

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**LONDON:**  
**PUBLISHED FOR HENRY COLBURN,**  
**BY R. BENTLEY, NEW BURLINGTON STREET.**

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**1834.**

## THE INDICATOR AND THE COMPANION

Second Edition 1835 2 vols. 12mo

HALF-TITLE: The / Indicator, / &c. &c. / Vol. I. [Vol. II].  
 TITLE: The / Indicator, / and / The Companion; / a Miscellany / for the Fields and the Fireside. / By / Leigh Hunt. / The Indicator — a little bird that denotes to honey-hunters / where the nests of wild bees are to be found. / Second Edition. / In Two Volumes. / Vol. I. [Vol. II.] / London: / Published for Henry Colburn, / by R. Bentley; Bell and Bradfute, Edinburgh; / and John Cumming, Dublin. / 1835.

PAGINATION: Vol. I — Half-title, verso, list of books just published, Title, verso blank, [i-iv]; Contents, [v]-viii; Advertisement dated July 10, 1835, verso blank, [ix-x]; sub-title, The / Indicator, verso blank, [xi-xii]; Text, [1]-320, plus 4 pp. publisher's announcements. Vol. II — Half-title, verso book announcement, [i-ii]; Title, verso blank, [iii-iv]; Contents, [v]-viii; Text, [1]-225, verso blank; sub-title, The / Companion, verso blank, [227-228]; Text, [229]-352.

Original brown cloth, black leather labels, uncut. I also have a copy in half blue morocco, t.e.g. The Hayter portrait is present in both copies. Some copies were issued in boards.

*The Indicator and The Companion* was reprinted in 1840 by Moxon in a large 8vo, 9½x6 inches, double column, green cloth with gold back title. Part I consists of iv + 84 pages, and Part II of iv + 93 pages, pages 61-93 containing the *Companion* papers. In the collection is a copy of Part I in the original wrappers, the title-page having the autograph inscription: *To Betsy Kent, from her affectionate friend and old indicatorial companion*. Preserved in a half red morocco slip case.

The Contents consist of these articles from *The Indicator*: Difficulty of Finding a Name for the Work; A Word on Translation from the Poets; Autumnal Commencement of Fires — Mantel Pieces — Apartments for Study; Acontius's Apple; Godiva; Pleasant Memories Connected with various Parts of the Metropolis; Advice to the Melancholy; Charles Brandon, and Mary Queen of France; On the Household Gods of the Ancients; Social Genealogy; Angling; Ludicrous Exaggeration; Gilbert! Gilbert!; Fatal Mistake of Nervous Disorders for Madness; Mists and Fogs; The Shoemaker of Veyros; More News of Ulysses; Far Countries; A



Tale for a Chimney Corner; Thieves, Ancient and Modern; A Few Thoughts on Sleep; The Fair Revenge; Spirit of the Ancient Mythology; Getting up on Cold Mornings; The Old Gentleman; Dolphins; Ronald of the Perfect Hand; A Chapter on Hats; Seamen on Shore; On the Realities of Imagination; Deaths of Little Children; Poetical Anomalies of Shape; Spring and Daisies; May-Day; Shakspeare's Birthday; La Belle Dame Sans Mercy; Of Sticks; Of the Sight of Shops; A Nearer View of Shops; A Word or two more on Sticks; The Daughter of Hippocrates; The Italian Girl; A "Now" Descriptive of a Hot Day; The Honourable Mr. Robert Boyle; Superfine Breeding; Shaking Hands; On Receiving a Sprig of Laurel from Vaucluse; Coaches; Remarks upon Andrea de Basso's Ode to a Dead Body; Thoughts and Guesses on Human Nature; The Hamadryad; The Nurture of Triptolemus; On Commendatory Verses; A Word upon Indexes; An Old School-Book; On Dreams; A Human Animal, and the other Extreme; Return of Autumn; The Maid-Servant; The Old Lady; Pulci; My Books; Bees, Butterflies, etc.

And these from *The Companion*: An Earth upon Heaven; Bad Weather; Fine Days in January and February; Walks Home by Night in Bad Weather — Watchmen; Secret of some Existing Fashions; Rain out of a Clear Sky; The Mountain of the two Lovers; The True Story of Vertumnus and Pomona; On the Graces and Anxieties of Pig Driving; Pantomimes; Cruelty to Children; Houses on Fire; A Battle of Ants; A Walk from Dulwich to Brockham.

The *Indicator*, and the *Companion*, were written, Hunt tells us, during times of great trouble, and that both helped him "to see much of that fair play between his own anxieties and his natural cheerfulness, of which an indestructible belief in the good and the beautiful has rendered him perhaps not undeserving." Lamb considered that Hunt did his best work on the *Indicator*.

In reviewing the London edition of 1834 of this publication *The Printing Machine* for February 15 said that it was "one we love and admire more than we could adequately express by many words. . . There are some of these essays as good as anything of the kind we know in our own or any other language. The book is full of fancies rich and rare, of glances into the heart of things, of pictures, of poetry, of thoughts new and deep, of tenderness, of humour often most quaint and original; and the moral spirit of the whole is as beautiful as ever breathed from prose or verse. . . He charms us with his toleration and universal charity; the cheerfulness and hope, unconquered by many sorrows, with which he looks upon all things, the warmth of his domestic and social affections; his love of nature; and, let us add, his love of books."

Hunt's *Indicator*, and his *London Journal*, abound with papers which make us in love at once with the writer and ourselves. There is a charm cast over everyday life, that makes us congratulate ourselves that we live. All that is beautiful and graceful in nature, and love-inspiring in our fellow-men, is brought out and made part of our daily work and pleasure. — *William Howitt*.

*The Court Journal* for 1834, reviewing Hunt's *The Indicator and the Companion*, says that he "is writing a series of the best criticisms, literary and theatrical, of which the diurnal press of the metropolis can boast. But it is not in criticism alone that Mr. Hunt has distinguished himself. As a poet, he has occasionally been treated somewhat roughly as the leader of what has been termed the cockney school; yet it cannot be denied that he is gifted with true poetic feeling; and further, he has given abundant proofs that his mind is richly stored with elegant literature."

## THE INDICATOR AND THE COMPANION

First American Edition 1845 8vo

HALF-TITLE: Wiley and Putnam's / Library of / Choice Reading. / Indicator.

TITLE: The / Indicator: / a Miscellany for the Fields and / the Fireside. / By Leigh Hunt. / In Two Parts. / Part I. [Part II.] / First American Edition. / New York: / Wiley and Putnam, 161 Broadway. / 1845.

PAGINATION: Part I — Half-title, verso blank, unnumbered; Title, verso with imprint, [i-ii]; Contents, [iii]-iv; Author's Introduction, verso blank, [v]-vi; Text, [1]-237, verso blank; leaf of advertising: Part II — Preliminary pages as before, [i]-vi; Text, [1]-166; half-title, *The Companion*, verso blank, [167-168]; Text of *The Companion*, [169]-258; eight pages of advertising.

Red cloth with blind stamping, gold lettering on back. Size  $7\frac{3}{8} \times 4\frac{1}{4}$  inches. This edition was published also in wrappers, back and front printed. W. P. Hazard, Philadelphia, in 1854, published this work in a 12mo.

## LEIGH HUNT'S LONDON JOURNAL

First Edition 2 vols. 1834-1835 Folio

TITLE: Leigh Hunt's / London Journal. / To assist the inquiring, animate the struggling, and sympathize with all. / Vol. I. [Vol. II.] / From Wednesday April 2, to Tuesday December 30, 1834. / [From Wednesday January 7, to Thursday December 31, 1835, for Vol. II.] London: / Pub-

lished by Henry Hooper, Pall-Mall East; / and supplied to Agents in the Country by C. Knight, Ludgate Street. / [London: / Charles Knight, 22 Ludgate Street, for Vol. II] / 1834. [1835.]

PAGINATION: Vol. I— Title, verso with imprint, [i-ii]; Contents, [iii]-iv; Text, [1]-316; Vol. II— Title, verso with imprint, unnumbered; Index, [i]-ii; Text, [1]-460; Supplements for Part I, [i]-lxxii. Page 96 in volume ii is mis-numbered 69. The title-page to volume ii has the additional words "and the Printing-Machine," the two publications having been consolidated June 6, 1835. The nine Supplements of eight pages each contain "The Streets of the Metropolis," later incorporated in *The Town*, 1848. The two volumes are bound in one, half red morocco, decorated and lettered back, top trimmed.

Nos. 1-11 were "Printed and Published by Sparrow & Co., at *The Bell's Weekly Magazine Office*, 11, Crane court, Fleet Street."

In No. 2 the name of a West-End agent was added, and an announcement made that "The Monthly Parts of this work will be supplied to the Country Trade by Simpkin & Marshall, Stationers' Court, Ludgate Hill." From time to time other agencies in other cities were added.

Nos. 12-61 were "Published by H. Hooper, 13, Pall Mall East," while Sparrow & Co. continued as printers to No. 22 inclusive. The list of agencies was dropped after No. 18. Beginning with No. 23 and continuing to the end of the publication C. & W. Reynell were the printers. In No. 42 announcement is made that the publication will be "supplied to Country Agents by C. Knight, Ludgate Street."

In the initial number Hunt states the object of the *Journal* to be to supply the lovers of knowledge with "an English Weekly Paper, similar in point of size and variety, to *Chambers's Edinburgh Journal*, but with a character a little more southern and literary." It was to consist of "One Original Paper or Essay every week, from the pen of the Editor; of matter combining entertainment with information, selected by him in the course of his reading, both old and new; of a weekly Abstract of some popular or otherwise interesting book, the spirit of which will be given *entire*, after the fashion of the excellent abridgments in *Johnstone's Edinburgh Magazine*; and, lastly, of a brief current notice of the Existing State of Poetry, Painting, and Music, and a general sprinkle of Notes,

Verses, Miscellaneous Paragraphs, and other helps to pleasant and companionable perusal."

In the first number he says also that "pleasure is the business of this *Journal*: we own it: we love to begin it with the word. . . We would make adversity hopeful, prosperity sympathetic, all kinder, richer, and happier. And we have some right to assist in the endeavour, for there is scarcely a single joy or sorrow within the experience of our fellow-creatures, which we have not tasted; and the belief in the good and beautiful has never forsaken us. It has been medicine to us in sickness, riches in poverty, and the best part of all that ever delighted us in health and success. . . We have been at this work now, off and on, man and boy (for we began essay-writing while in our teens), for upwards of thirty years; . . . and we have the same hope, the same love, the same faith in the beauty and goodness of nature and all her prospects, in space and in time; we could almost add, if a sprinkle of white hairs in our black would allow us, the same youth. . . We mention this to bespeak the reader's faith in what we shall write hereafter, if he is not acquainted with us already. If he is, he will no more doubt us than the children do at our fireside. We have had so much sorrow, and yet are capable of so much joy, and receive pleasure from so many familiar objects, that we sometimes think we should have had an unfair portion of happiness, if our life had not been one of more than ordinary trial."

The *London Journal* was a miscellany of essays, criticisms, and passages from books. . . The note which it had struck was of too æsthetical a nature for cheap readers in those days: and after attaining the size of a goodly folio double volume it terminated. I have since had the pleasure of seeing the major part of the essays renew their life, and become accepted by the public, in a companion volume to the *Indicator*, entitled the *Seer*. But the reputation, as usual, was too late for the profit. — *The Autobiography of Leigh Hunt*, 1850, iii, 231.

He began with the series of papers entitled "Romances of Real Life," gathered into a book and published in 1843. In the third number he published for the first time his poem "Paganini."

"A typical literary periodical" Frank Carr calls it in his *Characteristics of Leigh Hunt*, London, 1878.

In the issue for February 11, 1835, in introducing a new writer for the publication, Egerton Webbe, Hunt notes his very good fortune in being able through his various papers "to introduce more talent and genius to the public than any other." He then mentions Shelley and Keats, "splendid names." "But the reader would be surprised if he knew how many eminent ones in learning, in criticism, and in politics, now flourishing, and therefore not abruptly to be mentioned, began their career in the pages of the *Examiner* and the *Reflector*. Nor will the *Tattler* want its names; nor the *London Journal*." Hunt had sure instincts along literary lines, and for this, if not for other more weighty reasons, he is entitled to a place in the sun. One cannot study the productions of his pen and not get

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better acquainted with the literary geniuses of the first half of the nineteenth century. *The Printing Machine*, united with the *Journal*, was founded by Charles Knight, the first number appearing February 15, 1834. Each number consisted of 24 pages, 11x7½ inches. Three volumes were issued prior to its union as here noted, pages 286, 276, 360. The subject-matter consisted largely of reviews of books. Hunt's *Captain Sword and Captain Pen* is reviewed on April 4, 1835. The three volumes of the publication are in the collection, in boards.

The numbers of the *London Journal* were also bound up with a new title-page, undated, with a plan of the Tower of London and interior views inserted. It is difficult to find these volumes complete. They seldom include the later numbers, and most of the supplements are missing.

Professor Wilson, the Christopher North of *Noctes Ambrosianæ*, said that this journal was "not only beyond all comparison, but out of all sight, the most entertaining and instructive of all the cheap periodicals . . . and when laid, as it duly is once a week, on my breakfast-table it lies there — but is not permitted to lie long — like a spot of sunshine dazzling the snow."

A curious error of the press happened to Leigh Hunt in his *London Journal*. He wrote that coffee recommends itself to us because it is a reminder of the Arabian Nights, and then added, "as smoking does for the same reason." With exquisite ingenuity the words quoted above appeared, "as sucking does for the snow season." — *Monthly Chronicle*, 1838, 93.

### CAPTAIN SWORD AND CAPTAIN PEN 1835 12mo First Edition

HALF-TITLE: Captain Sword / and / Captain Pen.

TITLE: Captain Sword and Captain Pen. / A Poem. / By Leigh Hunt. / With some remarks on / War and Military Statesmen. / — If there be in glory aught of good, / It may by means far different be attained, / Without ambition, war, or violence. — MILTON. / London: / Charles Knight, Ludgate Street. / 1835.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Dedication, to Lord Brougham and Vaux, dated January 30, 1835, verso blank, [v-vi]; Advertisement, [vii]-viii; Text, [1]-46; sub-title, Postscript, verso blank, [47-48]; Text of Postscript, [49]-112; 4 pages of publisher's announcements. There

**CAPTAIN SWORD AND CAPTAIN PEN.**

**A Poem.**

**BY LEIGH HUNT.**

**WITH SOME REMARKS ON**

**WAR AND MILITARY STATESMEN.**

*— If there be in glory aught of good,  
It may by means far different be attained,  
Without ambition, war, or violence.— MILTON.*

**LONDON:**

**CHARLES KNIGHT, LUDGATE STREET.**

**1835.**

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are eight woodcuts designed by Thornton Leigh Hunt and engraved by J. Jackson.

Original dark green cloth, gilt lettering the long way of the back, uncut. Size  $6\frac{1}{8} \times 4\frac{1}{2}$  inches. Preserved in double red morocco slip case.

Inserted is an A. L. S. of Leigh Hunt dated Wimbledon, June 13, n. y., reading:

*I have a lively recollection of a young gentleman of pleasing manners and no ordinary mind, — Mr. Bennett, I believe, — accompanied by a lady of interesting appearance who was good enough to address me a few cordial words respecting a wish that I should write in the Daily News, — Mrs. Bennett, if I am not mistaken. — Letters enclosing verses too often put me to the pain of not knowing what answer to give them. Sometimes I am obliged to give none at all, and so cut a very rude figure in the eyes of the correspondent. In your case it rejoices me to say, that I have been much gratified. Your songs are very graceful, feeling, and above all, full of that right musical promise, nay, much of the performance, which depends on the harmony of a man's inner nature with the truth and beauty of what he sees around him. I find fault with the epithet "coral" applied to lips, because it associates an idea of too much hardness; and "the honour due her beauty," instead of "due to," is surely an incorrect way of speaking. You see I judge you strictly, because you are worthy of it. — I am lingering in this place, partly, among other reasons, because I do not know how to part with it, partly because I keep looking out hopelessly for a cottage just big and pleasant enough to suit my humble finances and pastoral wishes. As soon however as I am settled one way or another, either here or in the neighbourhood, or back again at Kensington, I hope you will come and see me; and I will let you know when and where. Meantime I am very truly yours, LEIGH HUNT.*

This Mr. Bennett presumably was William Cox Bennett, watchmaker and poet.

ANOTHER COPY, as above, bound by Bedford in full mottled calf, panelled sides, full decorated back, leather labels, t.e.g., uncut,

To

*Marriott Hunt*

*from his affectionate uncle.*

backbone of original binding bound in. Presentation copy, To Marriott Hunt from his affectionate uncle.

ANOTHER COPY, the leaves inlaid neatly on sheets  $9\frac{1}{2} \times 6\frac{1}{4}$ , bound in full green morocco, gilt and lettered back, by The Torch Bindery. Inserted are seven of the eight original designs by Thornton Hunt for the illustrations. The legends are in Leigh Hunt's autograph. The missing original is that for the illustration facing page 14. Hunt supplied legends for only six of the eight illustrations.

The collection contains a copy of the first edition bound in stiff olive green paper, uncut, size  $7 \times 5$  inches. Across the top is the lettering, "Captain Sword and Captain Pen," followed by a reproduction of the frontispiece, at the bottom of which appears the legend, "Price Three Shillings and Sixpence." There is no other lettering on the covers. It is thought that a few copies were issued in this form prior to those in cloth, making this the first issue of the first edition. This form of the book seems to be quite rare. Preserved in double red morocco slip case.

A second edition has been noted as appearing in 1839. I have not been able after strenuous searching to discover a copy.

## CAPTAIN SWORD AND CAPTAIN PEN 1849 8vo Third Edition

TITLE: Captain Sword and Captain Pen. / A Poem / by Leigh Hunt. / The Third Edition. / With / a New Preface, Remarks on War, / and Notes / detailing / the horrors on which the Poem is founded. / London: / Charles Gilpin, 5, Bishopgate Without. / 1849.

PAGINATION: Title, verso with imprint, [i-ii]; A Few More First Words, signed by Leigh Hunt and dated October 12th, 1849, [iii]-viii; Preface to the Present Edition, [ix]-xxii; Advertisement to the First Edition, [xxiii]-xxiv; the Postscript to the First Edition, [1]-37, verso blank; Text of the Poem, [39]-101, verso blank; 10 pages of announcements. In this edition the illustrations were omitted.

Original blue cloth, gold title on front cover and back, all edges gilt. Size  $6\frac{3}{8} \times 4$  inches. Presentation copy, *To Charles & Jacintha Cheltnam with Father's love.*

ANOTHER COPY as above save that the binding is red cloth and the lettering on the front cover is placed differently, the title appear-



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ing across the top and Hunt's name at the bottom. Presentation copy, *To dear Charles Ollier from his old friend L. H.* In half red morocco slip case.

ANOTHER COPY, in olive green cloth, all edges gilt, with the lettering in the center.

ANOTHER COPY in crushed levant maroon morocco, gilt top, the original red covers bound in. Inserted are two leaves of manuscript by Hunt, both on war and its horrors.

The object of the poem is to depict the horrors of war. The "Postscript" is a vigorous criticism on war and military statesmen. In his *Autobiography*, 1850, iii, 236, Hunt tells us something of the agony that was his in the writing of the poem: "I was several times forced to quit my task by accesses of wonder and horror so overwhelming, as to make me burst out in perspirations. . . Perhaps the habit of thinking the best in worst, and believing that everything would, somehow or other, come right at last, could have given me courage enough to face the subject again."

*The Printing Machine* for April 4, 1835, reviewed the book: "Captain Sword is the Personification of Force, Captain Pen, of Reason. The subject is a very large one, and Mr. Hunt might readily have produced a poem as long as the Aeneid, instead of some five hundred lines, which are calculated rather to set the reader to thinking, than to work out a thought."

## HUNT'S CHRISTMAS SET TO MUSIC

THE NEW MONTHLY MAGAZINE for December, 1836, contained Hunt's poem, "Christmas." The first nineteen lines and the last six were set to music by G. A. Macfarren and published by the Novellos in their Part-Song Book, No. 66 of the Second Series. A copy is in this collection, in new wrappers.

## THE MONTHLY REPOSITORY 1837-1838 8vo First Edition

TITLE: The / Monthly Repository / for / 1837. / Edited by Leigh Hunt. / Enlarged Series, Vol. I. / London: / Charles Fox, 67 Paternoster Row; / and William Tait, Edinburgh. / 1837.

The numbers from June, 1837-April, 1838, inclusive, in one vol-

*Henry Sylvan Leigh Hunt, - dear boy, - from his  
affectionate father.*      **THE**

# **MONTHLY    REPOSITORY**

**FOR**

**1837.**

---

**EDITED BY LEIGH HUNT.**

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**ENLARGED SERIES, VOL. I.**

**LONDON:**

**CHARLES FOX, 67 PATERNOSTER ROW;**

**AND WILLIAM TAIT, EDINBURGH.**

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**1837.**

ume, green boards, leather label. These are the numbers edited by Leigh Hunt. In addition to the large amount of matter by Hunt, there are contributions by Browning, Carlyle, Egerton Webbe, Mrs. Jameson, Miss Martineau, Thornton Hunt, W. B. Scott, and G. H. Lewes. At least two-thirds of the matter in the first number of this series were contributed by Hunt. The "Blue Stocking Revels; or The Feast of the Violets" received its initial publication in this issue. "Doggerel or Double Columns and Large Type" appears in July; "A Deprecation of the Name of John," in August, also "Reflections of a Dead Body." Hunt's "Retrospective Review: or, Companion to the Lover of Old Books" continues through several numbers. His familiar "The Examiner Twenty Years Ago" is the leading article in the September number. Hunt began his editorship of this magazine with much optimism. He proposed to make it "very unsectarian, very miscellaneous, very much given to literature and unlimited enquiry, a great lover of all the wit and humour it can bring into it, and an ardent Reformer, without thinking it necessary to mistake brick-bats for arguments, or a scuffling with other people's legs for 'social advancements.'" The close of his article on the "Inexhaustibility of the Subject of Christmas" is interesting: "Fail not to call to mind, in the course of the 25th of this month, that the Divinest Heart that ever walked the earth was born on that day, and that many a good and devout man has not scrupled to designate him as the First of Reformers. Then smile and enjoy yourselves for the rest of it, for mirth is also of heaven's making, and wondrous was the wine-drinking at Galilee." Hunt gives his farewell as the first article in the issue for April, 1838. Confession is made of his failure as a political writer, for he had "ever been, notwithstanding my politics, a sequestered lover of poetry and literature, living very much out of the way." Most of the politicians he knew "not even by sight; and the few who honour me with their acquaintance and regard, either differ with me upon points of immediate policy, or find their own sympathies hampered by the force of circumstances. I must therefore end life as I began it, in what is perhaps my only true vocation, that of a love of nature and books; — complaining of nothing, — grateful, if others will not complain of me, — a little proud perhaps . . . of having been found not unworthy of doing that for the Good Cause by my sufferings, which I can no longer pretend to do with my



LEIGH HUNT

Aged 44

Engraved by Meyer, after Hayter



pen — and possessed of one golden secret, tried in the fire, which I still hope to recommend in future writings; namely, the art of finding as many things to love as possible in our path through life, let us otherwise try to reform it as we may.”

There is much that is good in Hunt to be found in this publication. Hunt and Reynell the printer accepted the magazine as a gift from W. J. Fox, but they failed to make it a success. The volume here noted is a presentation copy to *Henry Sylvan Leigh Hunt*, — *dear boy*, — *from his affectionate father*. It has been made unique also because Hunt has written the names of the authors below their contributions. Inserted is a long letter from Mrs. Louisa A. Meredith to Hunt, January 15, 1859, written from a sheep-ranch in Tasmania, asking Hunt's assistance in publishing a book, and mentioning that he had termed her “young sensitive thing” in his *Blue-Stocking Revels*, using her maiden name Twamley.

The following undated letter from Thomas Wade, who contributed some poems to the magazine, is inserted at page 366, opposite a correction noted by Hunt in a review of “*Helena*” in the number for October, 1837:

*My dear Sir.*

*Will you consider the accompanying copy of “Helena” etc. (just “out”) as also sent to the Editor of the Repository? I ask this favour, only having had 100 copies printed.*

*I also send you a Comedy of mine (acted in B. Q. A.) — rather as a wish, than as a hope, for you to like it.*

*Pray beg for me your son's acceptance of the “Helena” etc., addressed to him.*

*Many thanks for your pleasant mention of W. in the Repository.*

*Always yours and kindly, THOMAS WADE.*

Bound in brown cloth and preserved in a half red morocco slip case, panelled back, gold letters, by The Torch Bindery, are the numbers from June-December, 1837. The title-page bears the autograph signature of Marianne Hunt, and on the front fly-leaf is the autograph inscription: *H. Martina Nepean on her birthday, with the best wishes of her poor, but truly sincere and affectionate friend, Marianne Hunt, January 7th, 1844.*

This volume is enriched by the insertion of the following interesting letter from a would-be contributor, dated 5 Montpelier Row, Brompton, Thursday, July 13th, 1837:

*Dear Sir:*

*I know you will excuse this familiarity, as it springs from sincere admiration; and permit me to answer your cordial note to Benson, as it concerns myself.*

*Poor as I am it would give me pride to contribute gratuitously to any work edited*

*by you, until the Magazine could remunerate. Very moderate guerdon, if regular, were acceptable.*

*You express, tho' in your own kind way, a doubt as to my doings suiting your sort of publication; perhaps — forgive my egotism! you may not be aware how versatile, how docile I am. Would your Master Spirit deign to indicate what styles were most fit for the Repository I would do my best to meet your taste.*

*Even keeping my name before the public, under such auspices, were of real service to me. I presume to send you three scraps, which I am sure you will have the courtesy to return, if not available, as I keep no copies. They ought to appear before you more daintily transcribed, but — you judge not by externals, you will not attribute superficial faults to any lack of respect. You must be wearied by the eulogies you have won; yet do not receive mine as words of course. For above twenty years I have owed you gratitude for the best kind of pleasure, that which improves the heart. Others may know more of your writings, but all I have read I have by rote — many detached gems, enshrined in my scrap book. One, over which, tho' "a very pebble stone," I still cry so that, inspite my elocution, I never shall be able to give it voice; its title, I believe I "ought not" to add, tho' the Theme was a perfectly innocent one.*

*Pardon this intrusion on your time, and, tho' I may never share my envied brother's boast of having seen and conversed with you, believe me . . . your obliged servant.*

— ISABEL HILL

## LITERARY HOURS [By Joseph Ablett] 1837 12mo First Edition

**TITLE:** *Literary / Hours; / by / Various Friends. / Mdcccxxxvii.*  
**Original** brown cloth, design in blind, t.e.g., uncut, paper label, pp. 240. Preserved in half green morocco slip case, by The Torch Bindery.

Contains the first publication of Hunt's "An Albanian Love-Letter," afterwards published with the title "Love Letters made of Flowers," and of "Llanbedr — 1835." Perhaps "Bodryddan" received first publication here. It appeared also in the *Monthly Repository* for October, 1837. "The Glove and the Lions," first published in the *New Monthly Magazine* for May, 1836, is re-printed here with some slight changes. A "Fragment by Leigh Hunt" appears on page 187. It reads:

*Fancy's the wealth of wealth, the toiler's hope,  
The poor man's piecer-out; the art of nature,  
Painting her landscapes twice; the spirit of fact  
As matter is the body, the pure gift  
Of heaven to poet and to child; which he  
Who retains most in manhood, being a man*

*In all things fitting else, is most a man;  
Because he wants no human faculty,  
Nor loses one sweet taste of the sweet world.*

This copy once belonged to Walter Savage Landor. A number of revisions are in his handwriting. He was largely responsible for the contents of the publication, nearly forty of the sixty-nine selections being by him.

## WESTMINSTER REVIEW

1837

In the April number of the *Westminster Review*, 1837, appeared a review by Hunt of an edition of the letters of Lady Mary Wortley Montagu.

## THE MONTHLY CHRONICLE

1838 8vo

First Edition

Hunt contributed to the October, November, and December numbers of the *Monthly Chronicle* for 1838 three installments of "Notes of a Lover of Books": No. I, Cowley and Thompson; No. II, Pope; No. III, Garth, Physicians, and Love Letters. At the end of the paper on Pope, Hunt gives his well-known rondeau, "Jennie Kissed Me," only here he uses the name Nelly. He states that this "was written on a real occasion." The reference is said to be to Jane Welsh Carlyle.

This letter from Hunt to G. L. Craik Esqre, Vine Cottage, Cromwell Lane, Old Brompton, is inserted:

*My dear Craik, I am destined to be shabby towards you of late, and ask you for books back again; which as I hate to be done, without good reason, towards myself, I am decent enough not to like to do to others; — but I want to insert Steele's dedication of his "Lover" to Garth in an article I am writing for the Monthly Chronicle, and ergo this note comes for the volume; which is heartily at your service again directly, if you wish to have it. Ever truly yours, LEIGH HUNT.  
P. S. I am to have the pleasure of taking a chop with you next Monday, under the wing of Knight.*



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### THE BOOK OF GEMS Edited by S. C. Hall 1838 8vo First Edition

Three-quarter green morocco, gilt back, gilt edges, pp. xvi + 304, with four pages of facsimile signatures.

Contains brief sketches of Keats, Shelley, and Tennyson written by Hunt at the request of the editor.

The editor re-prints five poetical selections from Hunt and gives a brief but rather informing sketch of him and his work. "His poetry is like his mind, — a sort of buoyant outbreak of joyousness; and when a tone of sadness pervades it, it is so gentle, confiding, and hoping, as to be far nearer allied to resignation than repining. Perhaps there is no poet who so completely pictures himself."

These are the selections from Hunt: Songs and Chorus of the Flowers; To a Child during Sickness; The Glove and the Lions; The Fish, the Man, and the Spirit; Abou ben Adhem and the Angel, its first publication.

### ROMANCIST AND NOVELIST'S LIBRARY 1839-1840

This was an interesting compilation edited by William Hazlitt the younger. Size 13x9½ inches. Bound in two volumes cloth are the 104 numbers which comprise the four volumes of the publication. They contain these essays by Hunt: The Florentine Lovers; Ronald of the Perfect Hand; The Daughter of Hippocrates; Galgano and Madonna Minoccia; The Adventures of Cephalus and Procris; The Nurture of Triptolemus; The Fair Revenge; The Beau Miser. Shelley, Lamb, and many others are represented in the selections.

### HEADS OF THE PEOPLE First Edition 1840 8vo

TITLE: Heads of the People: / or, / Portraits of the English.  
/ Drawn by Kenny Meadows. / With original Essays by  
Distinguished Writers. / London: / Robert Tyas, 50 Cheap-  
side. / Mdcccxl.

Brown blind stamped cloth, decorated back, uncut, pp. viii + 400. Pages 105-112, — wrongly numbered 96-104 in some early copies, — contain "The Monthly Nurse," and pages 193-200, "The Conductor," both by Leigh Hunt — their first publication.



LEIGH HUNT, BY MACLISE

Inserted among the pages of "The Monthly Nurse" are five pages, seventy lines, in Hunt's autograph, of a portion of the text. There is a wide variance between the manuscript and the printed version. The volume also contains a contribution by William Thackery — note the spelling — "Captain Rook and Mr. Pigeon." This had appeared in September, 1839, in New York, in the *Corsair*, re-printed in London the following month. In 1840, the date of the publication of *Heads of the People*, Thackeray had published only the *Yellowplush Papers* — anonymously — and the *Paris Sketch Book*, under the pseudonym M. A. Titmarsh.

ANOTHER VOLUME of *Heads of the People* was published in 1841, pp. vi + 385, in red blind stamped cloth, the first volume bound to match, decorated backs. There is a set in the collection in the original bindings and also a set in half morocco, gilt tops, by Zaehnsdorf.

*Heads of the People* was issued originally in monthly parts.

A LEGEND OF FLORENCE    First Edition    1840    8vo

TITLE: A / Legend of Florence. / A Play. / In Five Acts. / By Leigh Hunt. / One step to the death-bed, / And one to the bier, / And one to the charnel, / And one — oh where? — SHELLEY. / London: / Edward Moxon, Dover Street. / Mdcccxl.

PAGINATION: My copy does not have a half-title, nor is their evidence that one was ever inserted though the paging would indicate that there should be one. This copy came to me from the Forman library and has the Forman bookplate. The arrangement of the pages is: Title, verso with imprint, London: / Bradbury and Evans, Printers, Whitefriars, not paged; Preface, [v]-ix, verso blank; Dedication to Armorer Donkin, verso blank; Dramatis Personæ, all unpagged; Text, [1]-82, followed by a page announcement of a Dramatic Library for sale by Moxon.

Original olive wrappers, uncut. On the front wrapper is a label, A / Legend of Florence. / By Leigh Hunt. / Price Three Shillings and Sixpence. Size  $8\frac{3}{4} \times 5\frac{1}{2}$  inches. Preserved in a full blue morocco slip case, bands and letters, by The Torch Bindery.

Inserted is this letter from Miss Ellen Tree to Leigh Hunt. Miss Tree was the leading lady in the first performance of the *Legend*:

A

# LEGEND OF FLORENCE.

A Play.

IN FIVE ACTS.

BY LEIGH HUNT.

---

One step to the death-bed,  
And one to the bier,  
And one to the charnel,  
And one—oh where?—SHELLEY.

---

LONDON:  
EDWARD MOXON, DOVER STREET.

MDCCCXL.

5 Torrington Square, March 4th, n. y., [Paper watermarked 1839]

*My dear Sir, As presents are not to be estimated according to their intrinsic values, but according to the intention of the donors let me hope that my congratulations may not be the less acceptable because clothed in plain every day language. Believe that I most cordially rejoice in your success, and that I am highly gratified in the assurance that my humble ability has in the slightest degree contributed to it.*

*I am selfish in wishing that you may continue to write for the stage and that you may think me worthy to participate in your future triumphs.*

*With every good wish I am dear sir yours most faithfully* ELLEN TREE

Inserted also is this letter to Hunt from Armorer Donkin, to whom the play was dedicated, dated No. 2, Craven St., Thursday 28th Apl. 1842:

*If you can contrive to call upon me here to morrow (Friday,) at or soon after 12 o'clock, I will be able to have the great pleasure of "a Talk" with you — and we may also have the more solid satisfaction of a Lunch, if the state of your digestive organs will admit of such an indulgence. Yours most faithfully* ARMORER DONKIN.

Inserted is the following letter to Hunt from George Bartley of Covent Garden Theatre, an actor who assumed a part in the first production of the *Legend*:

19 Decr. 1839

*My dear Sir.*

*To shew you we are in earnest, we have ventured to make an appointment for you at two o'clock p.m. on Saturday next — and have requested Mr. Moore and Miss Ellen Tree to attend to hear you read your "Legend of Florence" — by which means we shall ascertain whether the gentleman thinks himself competent to the Hero — and if Miss Ellen Tree will act the heroine, we are content to give her aid to your success — if not, we have still Mrs. Walter Lacy at command. —*

*I hope this appointment will be agreeable to you — and pray favor me with a line to say "Yes." Yours most truly,* GEO. BARTLEY.

A Second Edition was issued the same year. This is identical with the First Edition save that there is a half-title and an additional Preface "to the Second Edition," occupying six pages, making the prefatory matter consist of a 16-page signature and a 4-page one.

All but one paragraph of the second preface is taken up with expressions of appreciations for the work of the actors who performed in the play on its first presentation, February 7, 1840, at Covent Garden. This copy bears on the half-title the autograph inscription, — *Anderson Esqre with the Author's respects & thanks.* This Anderson took the part of one of the noble Florentines in the play, and was thanked in the second preface.

Inserted is this letter to Leigh Hunt, 4 Cheyne Row, Chelsea, dated Feb. 8, 1840:

*I must spend a penny this morning to congratulate you — if the congratulation of a shoemaker be worth the sum! I was at your Play last night and was highly delighted; and at its conclusion, had the satisfaction to be the first to set up the Hunt; and was still better satisfied when I found the enthusiasm of my fellow gods in the Gallery so akin to my own. Lusty feeling is always on the side of the poor! The start, however, was only necessary and the pursuit became general — Pit, Boxes, and all. And as to clapping — one white-bearded gentleman, in the upper stage box, to the right, seemed to have as hard a hand as the best. Another, Mr. Lover, in a side box, not far from where I observed your youngest son, did his duty like a true Melisian. He stood up that he might command the freer play to his energies. — I do like these Poets! I should think at the present day, there is not envy enough to give rise to another Dunciad, nor yet sufficient littleness of mind to try it.*

*At the conclusion of the third act, on the supposed death of Genevra, I became afraid; the sweet music and the vault scene however which succeeded made me live again. And the denouement — if there must be real death, where could it have fallen better? And though in the "cunning of the poet's art" you told us not so — still did the mind see not a convent, but Genevra given to the possession of the man so truly worthy of her. One could sleep on this thought. With all honour and gratitude, yours, JAMES DEVLIN.*

Preserved in full blue morocco slip case, bands and letters, by The Torch Bindery.

*Giovannina carina*

*(col permesso del Signor Tommaso)*

*il dono dell'amico suo affettuoso.*

*Leigh Hunt*

A SECOND COPY of the Second Edition in my collection is bound in three-quarters green morocco, and bears on the half-title the autograph inscription *Giovannina carina (col permesso del Signor Tommaso) il dono dell'amico suo affettuoso, Leigh Hunt.*

This copy came from the Harry B. Smith "Sentimental Library." "Giovannina" is

Jane Williams, and "Signor Tommasso" is Thomas Jefferson Hogg, whom she married. At least so notes Mr. Smith. But the book may have been a present to the Carlyles.

A THIRD COPY of the Second Edition is present, original wrappers with label, uncut, the fly-leaf bearing the autograph inscription: *To John Wilson a giver of books, with the Author's thanks & regards.* On a blank fly is written: *This is the identical copy which was given by L. Hunt to 'Christopher North' (i.e., John Wilson) referred to in vol. iii of L. Hunt's Autobiography. It was favorably reviewed by Wilson in Blackwood's Magazine and brought L. Hunt £200.*" There are some marginal notes and many lines of the text are underscored, doubtless by Wilson.

Preserved in a half dark brown morocco case, lettered back.

To

John Wilson

a giver of books,

with the Author's thanks & regards.

From the library of Edmund W. Gosse came to me in 1929 a copy of the Second Edition of the *Legend*. The half-title has the autograph inscription: *R. H. Horne from his affectionate friend the Author.* This copy has been bound in half red morocco, uncut. Gosse has inscribed these words on a fly-leaf: *This play, given to him by Leigh Hunt in 1840, was given to me in 1880 by R. H. Horne. The Ms. notes in the preface are in his handwriting; he was very indignant with Leigh Hunt for his too-elaborate praise of the actors. E. W. G.*

Horne savagely marked out with a pen almost all of the matter on page xvii of the preface to the Second Edition, where Hunt fulsomely praises the actors, and wrote in the margin: *Ob!* Pasted on a fly-leaf are two printed "Sonnets to Leigh Hunt, Esq." on his successful *Legend*, by J. W. Dalby. Gosse's bookplate by Abbey is attached to the inside front cover.

There is in my collection another issue of the *Legend* — size 6x3½ inches. Its title reads: A Legend of Florence: / A Play, / in Five Acts, / by Leigh Hunt. / Printed from the Acting Copy, with Remarks, / Biographical and Critical. by D. — G. [George Daniel] / To which are added, / A Description of the Costume, — Cast of the Characters, — / Entrances and Exits, — Relative positions of the / Performers on the stage, and the whole / of the Stage Business, / as performed at the / Theatres Royal, London. / Embellished with a Fine Engraving. / By Mr. P. Cruikshank, from a Drawing taken in the Theatre, by / Mr. R. Cruikshank. / London: / G. R. Davidson, Peter's Hill, Doctors' Commons, / between St. Paul's and Upper Thames Street.

The text of the play is contained on pages [11]-59. The preliminary matter consists of the Remarks of D. — G., a description of the costumes, stage directions, and the cast of characters as in the original production and on the revival of the play at Sadler's Wells, August 22, 1850. This form of the book is quite rare.

Wrappers, uncut, preserved in full green pebbled morocco case, by The Torch Bindery.

Mr. Daniel is kind enough to say that "To Leigh Hunt the lovers of literature are indebted for many an intellectual hour. For more than forty years has this industrious, meritorious, and successful writer catered for the public amusement. If his path has not *always* been the primrose one, his devotion to the divine art of Poetry, and his good spirits, have done much to variegate and to cheer it. We wish him all happiness." Of the play he wrote: "It is written with earnestness and power. It is full of deep-searching thought, passion and imagination. The wit sparkles with pleasant conceit."

This is the one play written by Hunt that scored a success. The first manager to whom it was offered declined it. Hunt was elated over its reception. Writing in his *Autobiography*, 1850, iii, 247, he says: "It produced me two hundred pounds, which was a great refreshment to my sorry purse: it gave me exquisite pleasure in the writing, it received the approbation of the entire weekly and monthly press." Queen Victoria witnessed it four times, and later had it repeated at Windsor Castle. "I wrote this play in six weeks," he states, "in a state of delightful absorption, notwithstanding the nature of the story, and of the cares



which beset me, and it succeeded only to make me fall in a new way; that is to say, in vainly trying to get four other successive pieces performed." He mentions these plays: "The Secret Marriage"; "Lovers' Amazements"; "The Double"; and "Look to Your Morals."

*A Legend of Florence* forms also a number of Dick's Standard Plays, published in buff wrappers at one penny. An illustration on the front wrapper is repeated on the first contents page. The little book is 20 pages in size, printed in double-columns. The front wrapper title is: Dick's Standard Plays. / *A Legend of Florence.* / By Leigh Hunt. / Original Complete Edition. — Price One Penny. / This Play can be Performed without Risk of Infringing / any Rights. / London: John Dicks, 313, Strand. 1885. 12mo.

Bound in paper boards, decorated leather back lettered Knowles's Plays &c are the following pamphlets: A first edition of James Sheridan Knowles's *The Maid of Mariendorpt*, a Play in Five Acts, London, 1838; a first edition of *John of Procida*, by the same author, London, 1840, a presentation copy, W. H. Payne Esqr with the thanks of the author, on the title; his *The Rose of Arragon*: a Play in Five Acts, first edition, London, 1842; the third edition of Talfourd's *Ion*, London, 1836; and a presentation copy of the second edition of Hunt's *A Legend of Florence*, London, 1840, the autograph inscription on the half-title reading: — *Payne Esqr. with the Author's respects and thanks.* W. H. Payne took the part of *Martin* in Knowles's play, and the Payne of the Hunt presentation assumed the role of the servant in the *Legend*. Hunt gave him complimentary mention in the preface to the second edition of his play. The two Paynes here doubtless are the same individual.

## THE DRAMATIC WORKS OF RICHARD BRINSLEY SHERIDAN

First Edition 1840 8vo

HALF-TITLE: The / Dramatic Works / of / Richard Brinsley Sheridan.

TITLE: The / Dramatic Works / of / Richard Brinsley Sheridan. / With / a Biographical and Critical Sketch. / By Leigh Hunt. / London: / Edward Moxon, Dover Street. / Mdcccxl.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Contents, verso blank, [v-vi]; Biographical and Critical Sketch, [vii]-xv, verso blank; Text of the Plays, [1]-153, imprint on verso. All pages except the blanks have a double line frame. The text of the Plays is set in double column.

Half morocco, leather label. Size 9¼x6 inches. This book was issued in wrappers and in black cloth.

CONTENTS: Biographical Sketch; The Rivals; St. Patrick's Day: or, The Scheming Lieutenant; The Duenna; A Trip to Scarborough; The School for Scandal; The Camp; The Critic; or, A Tragedy Rehearsed; Pizarro.

Bound with the above are the following: Cary's *Dante*, London, 1844; Goethe's *Faust*, translated by Lewis Fillmore; *Miscellany of Popular Scottish Poems*, Edinburgh, 1841; and *A Journal of the Plague Year*, London, 1722.

Hunt did not approach his task here with any degree of enthusiasm, and he makes frank confession of it: "Notwithstanding his [Hunt's] admiration and enjoyment of the comedies of the 'Rivals' and the 'School for Scandal,' he is conscious of a want of enthusiasm for the genius of Sheridan." He therefore refers his readers to Moore's *Life and Memoirs* and to Hazlitt's *Lectures on the Comic Writers* for further information. In the end, however, though briefly, he assigns Sheridan his proper place in the history of the theatre.

A Second Edition was issued in 1846. In this edition the first paragraph of the Biographical and Critical Sketch is omitted. Otherwise the collation is exactly similar to that of the 1840 edition.

## THE DRAMATIC WORKS OF WYCHERLEY, CONGREVE, VANBRUGH, AND FARQUHAR 1840 8vo First Edition

HALF-TITLE: The / Dramatic Works / of / Wycherley, Congreve, Vanbrugh, / and / Farquhar.

Frontispiece, an engraved portrait of William Wycherley by Robinson after Lely.

ENGRAVED TITLE: The / Dramatic Works / of / Wycherley, Congreve, Vanbrugh, / and / Farquhar. / With Biographical & Critical Notices / by / Leigh Hunt. / [*Engraving of Clive Hall, the birthplace of Wycherley, by Finden*] / London / Edward Moxon, Dover Street. / Mdcccxl.

PRINTED TITLE: As above without illustration.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Dedication to Thomas Moore, Esq., dated October, 1840, verso blank, [v-vi]; Contents, [vii]-viii; Biographical and Critical Notices, [ix]-ci; Text, [1]-668, with imprint at bottom.

The text is printed in double columns, and all pages except the blanks have a thin double line border. Half-titles precede the plays.

Brown blind-stamped ribbed cloth, preserved in half dark blue slip case, bands and letters.

On the half-title of my copy is the autograph inscription: *To George Henry Lewes, with Leigh Hunt's best regards.* Lewes has made numerous marginal annotations, and most of the plays have lengthy criticisms by him.

Macaulay used this publication as a basis on which to write a lengthy paper on the old dramatists for the *Edinburgh Review*. The article begins: "We have a kindness for Mr. Leigh Hunt. We form our judgment of him, indeed, only from events of universal notoriety, from his own works and from the works of other writers, who have generally abused him in the most rancorous manner. But, unless we are greatly mistaken, he is a very clever, a very honest, and a very good-natured man. We can clearly discern, together with many merits, many faults both in his writings and in his conduct. But we really think that there is hardly a man living whose merits have been so grudgingly allowed, and whose faults have been so cruelly expiated." A reviewer in *Tait* for December, 1840, said: "Mr. Hunt has bestowed more than ordinary pains and care upon these Prefaces. They are executed in his best style, and with just such a relish of what was wont to be called the Cockney School — a title of honour, however meant — as heightens their gusto." An excerpt of this critical notice accompanies this copy.

Inserted is this letter from Hunt, dated 32 Edwardes Square, Kensington, Jany. 1, 1841:

*My dear Sir, A happy new year to you and yours. This is the first letter it has seen from my pen, and makes me wish you may have as much pleasure every day as an author receives from a favourable notice of his book; and that, you know, is a very great wish. Most kind and valuable to me, on every account, is the article you have given upon the Wycherley, &c. in today's Chronicle; and I had great pleasure in seeing what you said of an edition of the author's preceding Shakspeare; which is a thing I was speaking of myself, to Mr. Moxon some time ago. But owing to one of those slips of attention, which (I have too much reason to know) will happen sometimes to the most careful of busy people, you have quoted an extract from Hazlitt as a passage of my own. This is an involuntary compliment, of which it would be impossible for me to complain, were it possible under any circumstances to complain of so friendly a critic. And yet I confess I should much prefer to be known to agree with you on the point in question, which I heartily do, as you will see if you will look back (laughing at your own slip of memory) at what I have said in the course of my remarks. And I quoted a passage from the Edinburgh Review that expressed the same opinion in my edition of Sheridan's plays lately published by Mr. Moxon. Regretting to trouble you with this, but knowing that the great pleasure and good you have done me will give a pleasure to yourself that will far outweigh any bit of chagrin on your part,*

*such as all authorship and criticism is heir to, believe me your ever obliged and faithful friend, LEIGH HUNT.*

*P. S. Of course this letter is not intended to be public. Any correction of the slip will either come from yourself, if you think fitting, or there will be none at all.*

## THE SEER

First Edition 1840-1841 8vo

HALF-TITLE: The Seer; / or, / Common-places Refreshed.  
 TITLE: The Seer; / or, / Common-places Refreshed. / By  
 Leigh Hunt. / In Two Parts; / Part I. [Part II.] / Love  
 adds a precious seeing to the eye. — SHAKSPEARE. / Lon-  
 don: / Edward Moxon, Dover Street. / Mdcccxl. [Mdcccxli.  
 for Part II.]

PAGINATION: Part I — Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Preface, [v]-vi; Contents, [vii]-viii; Text of Part I, [1]-87, verso blank. A new pagination begins with Part II — Title, verso with imprint, [i-ii]; Contents, [iii]-iv; Text, [1]-79, verso blank.

The two parts as originally issued, in light gray wrappers, titles repeated on covers, fourth cover pages with list of Moxon publications, unopened. Preserved in half levant case, protective wrappers. Size  $9\frac{1}{2} \times 6\frac{1}{4}$  inches.

ANOTHER SET, the two Parts in one volume, full polished calf, panelled sides, gold floreated back, leather labels, all edges gilt, by Riviere. Size  $9 \times 5\frac{7}{8}$  inches.

This volume bears the small leather bookplate of Henry W. Poor. Inserted at the front is a 4-page, 8vo, letter from Hunt to Lord John Russell. It is dated Hammersmith, July 9, no year, [*circa* 1857], and reads:

*I have just received the enclosed letter from the son, [Thornton] whose difference in political opinions from those of his father your Lordship has known as long as you have known myself. Of late years however they have been considerably modified, as may be supposed from his having a good while been one of the principal writers of leading articles in the Globe, and if you should see fit to accord him the interview which he so earnestly desires, I can only say that you would find him equally in earnest in all that he says, and as little disposed to trespass on your own talk or time, as your Lordship could desire.*

*I take this opportunity of saying (so sequestered a life do I lead in this terra in-*

*cognita of Hammersmith, and so little am often acquainted with what is known to all the rest of the world) that I became aware, for the first time, of some of the mentions of my name in the Journal and Correspondence of Thomas Moore not earlier than three weeks ago. Some painful recollections had hindered me from seeking the work; though I never doubted for a moment — how could I? — that mentioned or not, (and in truth I did not expect to be mentioned) I could never receive any other treatment at the hands of the Editor than that of a gentleman; — I would dare to say, that of a friend. The greater number of mentions of me (as I find by the Index) I have not yet seen, but I shall (for the work is in the London Library, to which I subscribe); and of course they are all equally harmless. I do not arrogate to myself more favour than has been shown to others. Let me thank you for having so kindly taken thought for us all. Ah me! how little disturbance there might have been between Moore and myself, had either of us known everything on either side! and how impossible it would have been for me to assume anything ill of him, had I known what a loving son and husband he was! I should have waited patiently an explanation from him, or tenderly have asked it.*

*With best and kindest respects to Lady John I am ever your Lordship's obliged and affectionate servant, LEIGH HUNT.*

*P. S. I should have brought this, myself, to the door in Chesam Place, being sometimes "nervous" about the post; but I have not been able to get so far for some weeks, owing to one of my old attacks of liver; though it is now subsiding.*

A SECOND EDITION was published in 1850 in two parts by William Tegg & Co. My set is bound in dark blue boards, one set of the original wrappers bound in.

A second set of the 1850 *Seer* is bound in brown boards with *The Indicator*, and *The Companion*, 1845.

Hunt strikes a familiar note in the Preface:

"The following Essays have been collected, for the first time from such of the author's periodical writings as it was thought might furnish another publication similar to the *Indicator*. Most of them have been taken from the *London Journal*; and the remainder from the *Liberal*, the *Monthly Repository*, the *Tatler* and the *Round Table*. The title, of course, is to be understood in its primitive and most simple sense, and not in its portentous one, as connected with foresight and prophecy, nor would the author profess, intellectually, to see "farther into a mill-stone" than his betters. His motto, which thoroughly explains, will also, he trusts, vindicate all which he aspires to show; which is, that the more we look at anything in this beautiful and abundant world, with a desire to be pleased with it, the more we shall be rewarded by the loving spirit of the universe, with discoveries that await only the desire."

"The *Seer* does not mean a prophet, or one gifted with second sight, but an observer of ordinary things about him, gifted by his admiration of nature with the



*Hugh Hunt*  
*From a pencil sketch by Daniel Mackenzie R.S.A.*



power of discerning what everybody else may discern by a cultivation of the like secret of satisfaction." — *Autobiography*, 1850, iii, 231.

I have also a First Edition of *The Seer* bound in a volume containing *The Indicator* and *The Companion*. The volume has the general title, *Essays by Leigh Hunt*, Moxon, 1841. Attached to the verso of the front cover is this letter from Hunt to Gabriel Rossetti dated Kensington, July 18th, no year [1848]:

*Dear Sir*

*Pray do not let my present silence induce you to think ill, either of me or yourself. I have been, am, and for a week or perhaps fortnight longer shall continue to be, in such a whirlwind of business, that I dare not look at your M. S., precisely on account of my great desire to do so. I fear the seductiveness of my beloved subjects. In the course of two or three weeks you may depend on hearing about them from your obliged humble servant,* LEIGH HUNT.

*P. S. I have the greatest respect for your father's abilities, forced as I am to differ with his theory.*

## THE SEER

First American Edition 1864 8vo

TITLE: *The Seer*; / or, / *Common-places Refreshed*. / By Leigh Hunt. / In Two Volumes. / Vol. I. [Vol. II.] / Love adds a precious seeing to the eye. — SHAKESPERE. / Boston: / Roberts Brothers, Publishers, / 143, Washington Street. / 1864.

PAGINATION: Vol. I — Title, in red and black, verso blank, [i-ii]; Preface, iii-v, verso blank; Contents, vii-viii; Text, 9-334, imprint at bottom of page. Vol. II — Title, verso blank, [i-ii]; Contents, iii-iv; Text, 5-290, imprint at bottom.

Original green cloth, t.e.g. Size 6 $\frac{7}{8}$ x4 $\frac{5}{8}$  inches.

Some copies of this edition were bound in a bluish-purple cloth. The publication evidently made its appeal, as a second edition and a third followed the next year from the same publishers. The second edition was bound in brown cloth, and the third edition in blue cloth, t.e.g. The imprint and the number of the edition appear on the versos of the titles. Following the text of the second volume are twelve pages of a list of publications of Roberts Brothers, two of them being notices of Jean Ingelow's *Poems*. Her name in her autograph appears on the fly-leaf and on the title-page of the second volume of the second edition in my collection. A fourth edition was issued in 1878, the two volumes in one, light red cloth, pp. 334, 290.



The Contents of *The Seer* are: Pleasure; On a Pebble; Spring; Colour; Windows; Windows, Considered from Inside; A Flower for your Window. Names of Flowers. Mystery of their Beauty; A Word on Early Rising; Breakfast in Summer; Tea-Drinking; Tea and Coffee, Milk, Bread, &c.; Anacreon; The Wrong Sides of Scholarship and no Scholarship; Cricket, and Exercise in General; A Dusty Day; Bricklayers, and an Old Book; A Rainy Day; The East-wind; Strawberries; The Waiter; "The Butcher." — Butchers and Juries. — Butler's Defence of the English Drama, &c.; A Pinch of Snuff; Wordsworth and Milton; Specimens of Chaucer, two papers, his Pathos, Story of Griselda, Further Specimens of his Pleasantry and Satire; Miscellaneous Specimens of his Description, Portrait-Painting, and fine Sense; Peter Wilkins and the Flying Women; English and French Females; English Male Costume; English Women Vindicated; Sunday in London; Sunday in the suburbs, &c.; A Human Being and a Crowd; The Cat by the Fire; Put up a Picture in your Room; A Gentleman-Saint; The Eve of St. Agnes; A "Now"; Descriptive of a Cold Day; Ice, — with Poets upon it; The Piano-forte; Why sweet Music produces Sadness; Dancing and Dancers; Twelfth Night. — A Street Portrait. — Shakespeare's Play. — Recollections of a Twelfth Night; Rules in making Presents; Romance of Common-place; Amiability superior to Intellect; Life after Death — Belief in Spirits; On Death and Burial; On Washerwomen; The Nightmare; The Florentine Lovers; Rhyme and Reason: or, A New Proposal to the Public Respecting Poetry in Ordinary; Vicissitudes of a Lecture: or, Public Elegance and Private Non-particularity; The Fortunes of Genius; Poets' Houses; A Journey by Coach; Inexhaustibility of the subject of Christmas.

## THE POEMS OF GEOFFREY CHAUCER MODERNIZED

First Edition 1841 8vo

TITLE: The Poems / of / Geoffrey Chaucer, / Modernized. / That noble Chaucer, in those former times, / Who first enriched our English with his rhymes, / And was the first of ours that ever broke / Into the Muse's treasures, and first spoke / In mighty numbers; delving in the mine / Of perfect knowledge. / WORDSWORTH. / London: / Whittaker & Co. Ave Maria Lane. / 1841.

PAGINATION: Title, verso imprint, [i-ii]; Contents, verso blank, [iii-iv]; Introduction, [v]-cv, verso blank; A Life of Geoffrey Chaucer, [cvii]-cxxxviii; Eulogies of Chaucer, [cxxxix]-cxlvii; Errata, [cxlviii]; Text, [1]-331, imprint on verso.

*Edw Chapman Esq  
lent The Bible last year*

THE POEMS <sup>1841</sup>

OF

**Geoffrey Chaucer,**

MODERNIZED.

---

That noble Chaucer, in those former times,  
Who first enriched our English with his rhymes,  
And was the first of ours that ever broke  
Into the Muse's treasures, and first spoke  
In mighty numbers; delving in the mine  
Of perfect knowledge.

WORDSWORTH.

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LONDON:  
WHITTAKER & Co. AVE MARIA LANE.

1841.

Original blind stamped green cloth, back lettered, uncut. Size  $6\frac{1}{4} \times 3\frac{1}{8}$  inches.

Of the thirteen tales in the book, Hunt edited three — The Manciple's Tale, The Friar's Tale, and The Squire's Tale. The general editorial work was performed by R. H. Horne and Elizabeth Barrett Barrett. Others who assisted were Wordsworth, Thomas Powell, and Robert Bell.

There are two copies in the collection identical in every respect except the lettering on the back. The title on one reads: Chaucer / Modernized / by Wordsworth / & Leigh Hunt; on the other, Chaucer's / Poems / Modernized. The latter title is set in a gold architectural frame. This copy carries on the title page the autograph inscription. *Ed Wm Chapman Esqre with Thos Powells best regards 1841.* I think this copy probably represents the first binding. Inserted is this letter from Hunt to Horne, dated Kensington, Nov., n. y.:

*My dear Horne,*

*Glory be to the glorification you have given me. It happened too to come upon me at a moment when I was in great want of an agreeable sensation: and verily it supplied it, and did me a world of good, — taking me into a region remote from my cares, and making a king of me, and a sort of Cambus. Many thanks to the kind heart which impelled you to pour forth such eloquent brain.*

*But your letter, Signor mio, made me think of the perplexity you speak of; and behold! I fancy I have found out the critical reason and reconciliation thereof: to wit, that it is far easier to do something of a bit of literal justice to Chaucer's serious poems than his merry; because the language of mirth is apt to be the language of manners, and therefore comparatively fugitive; while people remain in earnest pretty much in the same fashion for centuries. Take a common colloquial oath, and see how it has changed from his time to ours. When a man says "Benedicite," we feel nothing in it, — or very little. It is an old Latin or Papish form of speech, we think. "God bless me" is quite another matter. This is a very small and slight illustration, but it will easily suggest to you all the rest. I send you a copy of the 1st. part of the "Seer" (from London Journal, &c) because you will find some Chaucer chat in it, which you might like to see. Ever thankfully yours, L. H.*

R. H. Horne in *Letters of Elizabeth Barrett Browning*, addressed to him, London, 1877, gives the history of this book. The project of giving the world a polished modernization of Chaucer was set on foot by Wordsworth. It was agreed that the work should be performed by Wordsworth, Leigh Hunt, Miss Barrett, Robert Bell, Monckton Milnes, and Dr. Leonard Schmitz, with Horne as editor. The editor seems to have had a sorry time of it in harmonizing the views of his associates, Leigh Hunt, perhaps, being the most puzzling problem. As noted elsewhere in this publication, Hunt's autograph manuscript of The Manciple's Tale and The Friar's Tale are in my collection.

## EDINBURGH REVIEW

First Edition 1841 8vo

A copy of *The Edinburgh Review* for October, 1841, in the original wrappers, is present. It contains on pages 105-127 Hunt's review of Smith's *The Life, Journal, and Correspondence of Samuel Pepys*, London, 1841. Preserved in half blue morocco slip case, bands and letters, by The Torch Bindery.

"When shall we meet with such another as he was, pleased, like a child, with his new coach, and candid about his hat? Who will own, as he did, that, having made a present by way of douser, he is glad, considering no harm is done of having it back? . . . who so honestly divide his thoughts about the public good, and even his relations of the most tragical events, with mentions of a new coat from the tailor, and fond records of the beauty-spots on his wife's face?"

## THE PALFREY

First Edition 1842 8vo

HALF-TITLE: The Palfrey; / a Love-Story of Old Times.

TITLE: The Palfrey; / a Love-Story of Old Times. / By Leigh Hunt. / [*Engraving of a lady on a palfrey*] / London: / How and Parsons. / 1842.

PAGINATION: Half-title, verso blank, [1-2]; Title, verso with imprint, [3-4]; L'Envoy, verso blank, [5-6]; Illustrations, verso blank, [7-8]; Preface, [9]-19, verso blank; Text, [21]-80. Included in the text pagination are five sub-titles with their versos blank. There is an engraved illustration at the beginning of each part.

Original pink wrappers, uncut, a tall copy, most of the copies to be found were issued with edges trimmed. My copy lacks the half-title. Size  $8\frac{3}{4} \times 5\frac{5}{8}$  inches. Preserved in a half olive morocco slip case. Both covers are lettered: The / Palfrey; / a Love-Story of Old Times. / By Leigh Hunt. / Price 5s.

There is in the collection also a copy in paper boards,  $7\frac{1}{2} \times 4\frac{3}{4}$  inches. Preserved in half blue morocco slip case. Another copy is in full sprinkled polished calf by Bedford, t.e.g., uncut, original covers bound in. Size  $8\frac{1}{8} \times 5\frac{1}{2}$  inches. The collection contains also three copies in original blind-stamped cloth, colors brown, blue, and olive, gold letters on front covers, all varying, two with gold orna-

**THE PALFREY;**  
**A LOVE-STORY OF OLD TIMES.**

**By LEIGH HUNT.**



**LONDON:**  
**HOW AND PARSONS,**

---

**1842.**

ments enclosing the titles, one plain. Two of these measure  $8\frac{1}{2} \times 5\frac{3}{8}$ , the other  $8\frac{1}{8} \times 5\frac{1}{4}$ , all edges gilt. Attached to the fly-leaf of one of these copies are some trial lines in Hunt's autograph, and this statement in his handwriting: *I never write a piece of satire or a lampoon, but I am ashamed of it, not only because I think it deficient in good nature, but because I cannot help thinking it a wrong way for effecting any good.*

ANOTHER COPY is bound in polished blue morocco, decorated covers, back panelled and decorated, leather label, all edges gilt. On the half-title is the autograph presentation inscription: *Mrs. Thomas Powell from her loving friend Leigh Hunt.* Bound with Hunt's play is a copy of Thomas Powell's *The Count de Foix*, 1842, the title-page bearing the inscription: *To my dear wife from her affectionate lord and master.*

Inserted is this letter mentioning *The Palfrey*:

2 Essex Court, Temple,

30th November, 1842

My dear Sir

*I recollect that last year you were kind enough to say that a little game I sent was acceptable. I trust it may prove so now, but not from the same cause — your indisposition.*

*I have refrained from calling upon you, lest I might be the means of interrupting and annoying you, although you were I know kind enough to express the contrary.*

*I have however had the satisfaction of benefitting by your thoughts through the medium of the "Palfrey," which next to having your ideas from your own mouth, is the greatest pleasure to me.*

*I was called to the Bar on Saturday last and have commenced my professional labours on a third floor, and if the author of the Legend of Florence is passing in that direction and would condescend to honour me with a visit, I need not say how gratified I would feel. Believe me to be my dear Sir, your sincerest admirer*  
J. EDWARD DAVIS.

*The accompanying must I fear be delivered over to the cook immediately, although I hope as yet not the worse for the time they have been on the road from Wales.*

[Not in my collection]

At Deventer in 1842 were published translations of some essays and tales by Leigh Hunt with the title: *Studies en Schetsen, naar del Engelsch van Leigh Hunt door E. T. Polgieber*. The only copy I have seen is in the British Museum.

## FINDEN'S TABLEAUX

First Edition 1843 Folio

This magnificent publication has 209 pages of Text, original tales in prose and verse, 61 illustrations "engraved by and under the superintendence of W. and E. Finden." The two volumes are bound in one, heavy brown boards gilt, gilt back and edges. Size  $13\frac{3}{4} \times 9\frac{1}{2}$  inches.

On page 31 appears Hunt's "Albania. The Love-Letter," first printed in Joseph Ablett's *Literary Hours*, 1837, re-printed in 1857, 1860, and by Milford in 1923 as "Love Letters Made of Flowers." An additional stanza of 16 lines is printed here. These lines do not appear in any other publication of this poem. They read:

*Our friend, the Albanian, in the print,  
Is clearly thinking, that by dint  
Of his explanatory roses  
(Spite of some doubts his look discloses);  
And of his true heart and his musket,  
He and his bonny bride will busk it.  
His doubt is but a doubt of pleasure,  
To see his mistress take her leisure;  
Or, if of graver modesty,  
'Tis but a gallant heart's; for see!  
His hand's already at her side,  
Ready to clasp with joy and pride.  
He reads her smile, he reads his bliss,  
With these love-swimming eyes of his;  
And thinks of those most rosy hours,  
When lips will supersede the flowers.*

The reference in the first line is to an engraving drawn by Stone and engraved by W. Finden that accompanies the poem.

## ONE HUNDRED ROMANCES OF REAL LIFE

First Edition 1843 8vo

**TITLE:** One Hundred / Romances of Real Life; / Selected and Annotated / by / Leigh Hunt. / Comprising Remarkable Historical and Domestic Facts, / illustrative of Human Nature. / London: / Whittaker & Co., Ave-Maria Lane. / 1843.

**PAGINATION:** Title, verso blank [i-ii]; Preface, Contents on verso, [iii-iv]; Text, [1]-132, imprint at bottom.

Three-quarters green levant morocco, ornamental back, gold letters, t.e.g., uncut, by C. Walters, one original cover bound in. Size  $9\frac{5}{8} \times 6$  inches. From the library of Walter Thomas Wallace, with his bookplate.

A Second Edition was published in 1846. It differs from the first only in the date on the title. My copy is unopened, size  $9\frac{1}{2} \times 6\frac{1}{4}$  inches. Copies of the two editions are bound in one volume in three-quarters dark blue pebbled morocco, by The Torch Bindery.

In 1888 a new edition was published in London and Glasgow by Hamilton, Adams & Co. and Thomas D. Morison, 8vo, green cloth, 320 pages,  $8\frac{1}{8} \times 5\frac{1}{4}$  inches.

These selections appeared originally in the *London Journal*.

Here are presented "an extensive selection of those extraordinary real circumstances, often found in the history of individuals, which have been said to show truth in a stronger light than fiction. They are abridged, enlarged, or copied, from their respective authorities, as the case rendered expedient, with such notes or verbal alterations (facts being scrupulously adhered to) as might serve at once to fit them better for perusal." — *Preface*.

The *Romances of Real Life* were, themselves, collected into a separate volume. They contain the best things out of the *Lounger's Common-Place Book*, and other publications, with the addition of comments by the editor. — *Autobiography*, 1850, iii, 232.



## 202 MY LEIGH HUNT LIBRARY

EDINBURGH REVIEW

First Edition 1844 8vo

The number of this publication for July, 1844, in the original blue wrappers, is in the collection. It contains on pages 1-42 Hunt's criticism of John Heneage Jesse's *George Selwyn and his Contemporaries*, London, 1843-4. Preserved in half blue morocco slip case, bands and letters, by The Torch Bindery.

"There is a charm in the bare title of this book," writes Hunt; "it is an open sesame to a world of pleasant things."

## THE POETICAL WORKS OF LEIGH HUNT

First Edition 1844 12mo

TITLE: The / Poetical Works / of / Leigh Hunt. / Contain-  
ing many pieces now first collected. / London: / Edward  
Moxon, Dover Street. / Mdcccxliv.

PAGINATION: Title, verso with imprint, [i-ii]; Preface, [iii]-x;  
Contents, [xi]-xii; Narrative Poems, [1]-131; Miscellaneous  
Poems, [132]-173; Sonnets, [174]-179; Blank Verse, [180]-192;  
Translations, [193]-229; A Legend of Florence, [230]-288. The  
front cover title reads: "Price half-a-crown. / The / Poetical  
Works / of / Leigh Hunt. / A New Edition. / London. / Edward  
Moxon, Dover Street, / 1844. / Bradbury & Evans, Printers,  
Whitefriars." On the back cover is the announcement by Moxon  
of nine books he has just published.

Original wrappers, uncut, from the H. Buxton Forman library,  
with his bookplate. Preserved in a half morocco slip case, lettered,  
with protective wrapper. Size 5 $\frac{1}{8}$ x3 $\frac{1}{2}$  inches. Preceding the title is  
a 4-page announcement of books recently published by Moxon and  
dated January 1, 1844.

Inserted is this letter from T. N. Talfourd thanking Moxon for the gift of a copy:

*Hereford, 22 March, 1844*

*My dear Sir,*

*Many thanks for the copy of Leigh Hunt's Poems, which is a very nice little book indeed. Although the type is more agreeable than Taylor's, I do not like the size so well as that of my own, and I find mine has, in this respect, the preference in*

*Thomas Powell* *The Chapman Esq*  
*from his affectionate friend Leigh Hunt.*  
THE

POETICAL WORKS

OF

LEIGH HUNT.

CONTAINING MANY PIECES NOW FIRST COLLECTED.

LONDON:  
EDWARD MOXON, DOVER STREET.

MDCCCXLIV.

*the judgment of all to whom I have shewn both. In all other respects, there is I am afraid no comparison. The contents of Hunt's book are entirely charming, and the closing sentences of his new preface most true and most beautiful.*

*I write in court in haste, and on a scrap of paper, pray excuse both and believe me,*

*Ever faithfully yours* T. N. TALFOURD

*Edward Moxon Esq.*

When the author was a boy at school, writing twice the number of verses required by the master, and thinking of nothing but poetry and friendship, he used to look at one of the pocket volumes of Cooke's Edition of Gray, Collins, and others, then in course of publication, and fancy that if ever he could produce anything of that sort in that shape, he should consider himself as having attained the happiest end of a human being's existence. The form had become dear to him for the contents, and the reputation seemed proved by the cheapness. He has lived to qualify the opinion not a little, as far as others are concerned in what he does; but in respect to his wishes for his mere self, they are precisely the same as they were then; and when Mr. Moxon proposed to him the present volume, he seemed to realise the object of his life, and to require no other prosperity. . . The volume offered to the public does not contain, it is trusted, one verse which can give pain to any living being. — *Preface.*

ANOTHER COPY as above, without the advertising pages, in half red morocco slip case, bands and letters, and having on the front fly-leaf the autograph inscription: *To Sir Francis Palgrave &c &c with the Author's respects.*

ANOTHER COPY, three-quarters calf, sprinkled edges. This copy bears a label, *From Coventry Patmore's Library.*

There are notes throughout the text in Patmore's autograph. On page 76, referring to DeLorges and the statement that he threw the glove in the lady's face after rescuing it from the lions, Patmore writes: "This is not the true story. DeLorges was too much a gentleman to have behaved in this manner. He merely returned the lady's glove, and never spoke to her any more." His comment on Hunt's "Blue-Stocking Revels; or The Feast of the Violets," page 102, is: "One of the most unsatisfactory things Hunt ever wrote — a poltroon panegyric upon a set of people so potent in the 'art of sinking' that they will inevitably drag their laureate with them." The only fault with the poem "Song of the Flowers," page 170, he says, is the first line of the third stanza *The dear lumpish baby*. At the end of the poem Patmore says of certain lines he has underscored that they are "very beautiful and pure and most musical." Of "Paganini," page 180, he writes: "This poem for its absolute perfection as far as it pretends to go, *far* surpasses anything else in the English language. More wonderful than Crashaw for imitative expression and a hundred times more spiritual."

ANOTHER COPY, in rich brown calf, gilt, leather label, marbled edges.

This was B. W. Procter's copy. His autograph signature is on the title, many lines throughout the text are checked, and numerous lines are underscored. On the front and back flys, and on the verso of the title, are written in Procter's handwriting three poems by Hunt which appeared originally in the *New Monthly Magazine*, 1850, re-printed in *Stories in Verse*, 1855: Jaffar, The Bitter Gourd, and The Inevitable.

ANOTHER COPY, in brown cloth, leather label, has on the front fly the autograph inscription: *L. Oxenford Esqre. with the Author's thankful remembrances.*

ANOTHER COPY, in red cloth, decorated back, uncut, bears on the front fly the autograph inscription: *To James Augustus St. John, with Leigh Hunt's regards.*

St. John (1801-1875) was an author, traveler, and a political writer on the *Daily Telegraph*.

ANOTHER COPY, in full scored morocco, gilt back, leather label, marbled edges, has the autograph inscription on the Title-page: *Thomas Powell from his affectionate friend Leigh Hunt.*

This, probably, is the same Powell whom Dickens exposed as "a forger and a thief," in a 4-page leaflet printed by Bradbury and Evans, 1849. It is said that Dickens gave to the character Micawber some of the characteristics of Powell. This man cultivated the acquaintance of literary men, and doubtless deceived Hunt, who wrote in a copy of Shelley's poems: "The name of Thomas Powell is one that Shelley himself would gladly have written on the title-page of Shelley's works." Powell published a volume of verse, wrote *The Living Authors of England*, New York, 1849, and was the author of a *Life of Dickens* which the novelist characterized as "in all respects utterly false." He was prosecuted in England for forgery; he was confined in an insane asylum in that country, and after his release came to the United States where he died a suicide.

ANOTHER COPY is in full polished calf, panelled back, leather label, uncut, the original paper covers bound in.

This is a presentation and association copy of great interest. On the front fly-leaf in Hunt's autograph is the inscription: *To Charles Cowden and Mary V. Clarke with the Author's affectionate remembrances.* This fly-leaf also carries the autograph inscription: *Presented to J. Rogers Rees Esqre, in admiration of his delightful book "The Pleasures of a Bookworm," by Mary Victoria Cowden-Clarke, Villa Novello: Genoa, February 1890.* On the inside front cover is the Clarke book plate and the autograph signature *J. Rogers Rees, "The Chestnuts," Sarum, Feb. 21st. 1890.* On page 205 Mrs. Clarke has annotated the poem "Petrarch's Contemplations of Death" with the comment: *Read at the Fountain of Vauluse*

9th May 1859. Mary Cowden-Clarke. She also has written at the bottom of the page: See Page 46 of "A Centennial Biographic Sketch of Cowden-Clarke." M. C. C. Inserted at the end of the volume is this letter:

My dear Sir

Cordial thanks for your amiable letter of the 14th inst., wherein three things particularly delighted me, — to find you are intimate with my dear and honourable friend Alexander Ireland, to learn that your "booklets are the results of odd evening leisure after the daily duties of Bank Office are over," and to have you tell me that your wife joins you in sending kindly greetings to me. Dear Alexander Ireland wrote me an enthusiastic account last May of his pilgrimage with a "friend" (evidently you!) to Winterslow Hutt, where our admirable Hazlitt wrote so much of his literary work. It is pleasant confirmation of my conviction that it is judicious to make a fondness for writing the recreation of a professional life. And I was charmed to become acquainted with the fact that you possess a wife who shares your literary enthusiasms. I thank you heartily for your goodness in sending me a copy of another of your books; and meantime I forward (by Book Post herewith) for your acceptance the one I promised you of my dear friend Leigh Hunt's presentation-copy to us of the 1844 edition of his "Poetical Works," which I trust will duly and safely reach your hands. That the dear little volume is "well thumbed" and has been in frequent loving use with us both I feel assured will be rather a merit than a demerit in the eyes of such a fervent enthusiast as the one who wrote the chapter entitled "Home and Books: glimpses of Earthly Paradise"; and to comfort his generous heart — which might have a twinge in depriving me of so cherished a copy — I will tell him that I have a duplicate, containing Leigh Hunt's presentation words to my beloved parents: "To Vincent and Mary Novello, with the Author's affectionate remembrances." With warm respect and regard to Mrs. Rees and yourself, I am, my dear Sir yours faithfully MARY COWDEN-CLARKE.

J. Rogers Rees Esqre.

See *The Indicator* for July 12, 1820, for Hunt's essay "On Receiving a Sprig of Laurel from Vacluse." A copy of *The Indicator* issue is laid in. "And this piece of laurel is from Vacluse!" he writes. "Perhaps Petrarch, perhaps Laura, sat under it! This is a true present." Wordsworth, too, found an interest in the birth-place of Petrarch. "Between two and three hours did I run about," he writes in his *Memorials of a Tour of Italy*, "climbing the steep and rugged crags from whose base the water of Vacluse breaks forth."

The front fly-leaf of the new binding bears the autograph signature of J. Rogers Rees, and on another fly he has written "On the morning of July 19th, 1374, Petrarch was found dead in his library, with his head resting on a book." Hueffer's *Italian and Other Studies*, p. 58. For Petrarch's copy of Vergil with his entry in it as to his first seeing Laura, see Crabb Robinson's *Diary*, i, 359.

A re-print of this edition of the Poems was issued in 1846, the only change being

on the title. The binding of my copy is green stamped cloth, gold title on back. Moxon's announcement, as before, dated July 1, 1844, precedes the title.

CONTENTS: Story of Rimini; Hero and Leander; The Palfrey; Mahmoud; Abou ben Adhem; The Glove and the Lions; The Panther; The Feast of the Poets; Captain Sword and Captain Pen; Blue-Stocking Revels; Thoughts on the Avon; To T. L. H.; To J. H.; Sudden Fine Weather; Power and Gentleness; A Hymn to Bishop St. Valentine; Pomfret's Choice; Christmas; The Lover of Music to his Piano-forte; Bodryddan; Rondeau; Lines Written in the Album of Rotha Quilinan; To the Queen; To the Infant Princess Royal; Three Visions on the Birth of the Prince of Wales; Lines on the Birth of the Princess Alice; An Angel in the House; Wealth and Womanhood; Songs of Flowers; General Song of the Flowers; To the Grasshopper and the Cricket; On a Lock of Milton's Hair; Quiet Evenings; To Kosciusko; To the Author of "Ion"; The Fish, the Man, and the Spirit; Paganini; Our Cottage; A Heaven upon Earth; Reflections of a Dead Body; The Infant Hercules and the Serpents; Greek Pretenders to Philosophy; Cupid Swallowed; Catullus's Return Home; Song of Fairies Robbing an Orchard; The Jovial Priest's Confession; Epitaph on Erotion; Plato's Archetypal Man; Tasso's Ode to the Golden Age; Petrarch's Contemplations of Death in the Bower of Laura; A Deprecation of the Name of John; Passages from Redi's Bacchus in Tuscany; The Battle of the Books; Love and Age; Epitaph on an Englishman; Love and Reason; Love and War; Abel and Mabel; On the Laugh of Madame D'Albret; A Love Lesson; The Curate and his Bishop; A Legend of Florence.

## IMAGINATION AND FANCY

1844 12mo

First Edition

TITLE: Imagination and Fancy; / or / Selections from the English Poets, / Illustrative of those First Requisites of their Art; / with markings of the best passages, Critical Notices / of the Writers, / and an Essay in answer to the question / "What is Poetry?" / By / Leigh Hunt. / London: / Smith, Elder, and Co., 65, Cornhill. / Mdcccxliv.

PAGINATION: Title, verso with imprint, [i-ii]; Preface dated Kensington, Sept. 10, 1844, [iii]-vii; Erratum, [viii]; Contents, [ix]-xii; An Answer to the Question What is Poetry, [1]-70; Spenser, [71]-135; Marlowe, [136]-148; Shakspeare, [149]-194; Ben Jonson, [195]-206; Beaumont and Fletcher, [207]-217; Middleton, Decker, and Webster, [218]-235; Milton, [236]-275; Coleridge,

# IMAGINATION AND FANCY;

OR

SELECTIONS FROM THE ENGLISH POETS,

*Illustrative of those First Requisites of their Art;*

WITH MARKINGS OF THE BEST PASSAGES, CRITICAL NOTICES  
OF THE WRITERS.

AND AN ESSAY IN ANSWER TO THE QUESTION

“WHAT IS POETRY?”

---

BY

LEIGH HUNT.

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LONDON:

SMITH, ELDER, AND CO., 65, CORNHILL.

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MDCCCXLIV.

[276]-292; Shelley, [293]-311; Keats, [312]-345, imprint on verso.

Original olive decorated boards, gilt edges. Size  $7\frac{1}{4} \times 4\frac{5}{8}$  inches.

This book is intended for all lovers of poetry and the sister arts, but more especially for those of the most poetical sort, and most especially for the youngest and oldest: for as the former may incline to it for information's sake, the latter perhaps will not refuse it their good-will for the sake of old favourites. The Editor has often wished for such a book himself: and as nobody will make it for him, he has made it for others. — *Preface*.

Hunt's essay, "What is Poetry," has received great praise, and deservedly so. From time to time it has been re-printed in separate form.

A SECOND EDITION was published in 1845, differing from the first in these points: The figures for the year are changed, and the Erratum line on page viii is omitted though the error is not corrected in the text. Smith, Elder's catalogue, 24 pages, is at the end, dated December, 1844. The binding is as on the first edition. Size  $7\frac{1}{4} \times 4\frac{5}{8}$  inches.

There are in the collection two copies dated 1845, in the identical binding of the 1844 edition. Added in one copy are the 24 pages of the Smith, Elder catalogue dated December 1844, while in the other copy these ads are omitted. The Erratum line is omitted, but the error remains. A third copy has the words "Second Edition" on the title, and there is an error in the folio line on page 97 — "What is Poetry," for "Spenser." Size  $7\frac{1}{8} \times 4\frac{1}{8}$  inches. In 1846 there was another edition, the words "Third Edition" appearing on the title, but the error on page 97 is not corrected. The slight error in the text also remains. Of two copies in the collection, one measures  $7\frac{5}{8} \times 4\frac{1}{8}$  inches. This copy is bound in the same manner as the 1844 book is bound. The inside front cover has the engraved bookplate of Sir Sidney Colvin, the volume being a presentation copy to me from Sir Sidney on August 31, 1925. The other copy, labeled as the Third Edition, is bound in orange cloth similar to the binding on the copy labeled Second Edition. This copy measures  $7\frac{3}{4} \times 4\frac{3}{4}$  inches. The imprint has been restored to the verso of the title. Smith, Elder's catalogue, 34 pages, dated January, 1847, appears in the smaller of these copies, while the larger one contains a 16-page catalogue of the same publishers, but dated September, 1852.

Inserted in one of the early 1845 copies is an autograph letter from Hunt to Knight, the London publisher, one page quarto, Chelsea, Nov. 17, no year. This copy is preserved in half green levant double slip case. The letter reads:

*I wish you would take the omnibus and come up to me some evening and let us have a chat, alone, before I get you to come and see me with others. You shall have your cigar and bread and cheese, and I can give you a glass of good wine with*



*which the magnificence of a friend has furnished me. I want to see you very much, and to talk with you, not only of the London Journal (though of that much) but de omni scibili. We can be literally alone, if you like it, the first time, with not even a child to interrupt us. Name your evening pray, and come; or take me at random, any day you please; for I am obliged to stop entirely at home of evenings at present in order that I may nurse my health up; so that you are sure to find me. I have had a very bad head and stomach, with weakness in the muscles of the neck; but with great care am getting better, and intend to become very strong by spring, with diet, and the Kensington air, in which I walk daily. Ever truly yours, LEIGH HUNT.*

*Imagination and Fancy* was re-issued in 1907 as a volume of the Red Letter Library published by Blackie and Son Ltd., London. There is an Introduction by Edmund Gosse. As a frontispiece there is a portrait of Hunt in a decorative frame.

Ireland gives the date of the Second Edition as 1846, and that of the Third as 1852, both errors.

Francis Jeffrey in a letter to Hunt from Edinburgh December, 1844, has a kind word for *Imagination and Fancy*: "Your book is really very charming. The citations alone, indeed, would bewitch anyone who deserves to read them. But your prose is very exquisite also. . . Your idioms in general are most graceful and elegant, as well as soft and natural. . . Your Spenser gallery is gorgeous.

## IMAGINATION AND FANCY

1845 8vo

### First American Edition

**TITLE:** *Imagination and Fancy*; / or / *Selections from the English Poets*, / illustrative of those first requisites of their art; / with markings of the best passages, *Critical Notices* / of the Writers, / and an Essay in answer to the question / "What is Poetry?" / By / Leigh Hunt. / New York: / Wiley and Putnam, 161 Broadway. / 1845.

**PAGINATION:** Title, verso with imprint, [i-ii]; Contents, [iii]-vi; Preface, [vii]-x; What is Poetry, [1]-48; Spenser, 49-96; Marlowe, 97-105; Shakspeare, 106-139; Ben Jonson, 140-149; Beaumont and Fletcher, 150-157; Middleton, Decker, and Webster, 158-171; Milton, 172-201; Coleridge, 202-214; Shelley, 215-229; Keats, 230-255, verso blank.

Bound, with *Wit and Humor*, 1846, in boards, preserved in double slip case, brown levant morocco.

In the collection also is a copy in half leather. Two copies in wrappers are also present, each preserved in a half green morocco slip case, protective wrappers, by The Torch Bindery.

THE FOSTER BROTHER First Edition 3 vols. 1845 8vo  
Edited by Hunt

HALF-TITLE: The Foster-Brother.

TITLE: The / Foster-Brother: / a Tale / of / The War of Chiozza. / In Three Volumes. / Edited by / Leigh Hunt. / Vol. I. [Vol. II. Vol. III.] / London: T. C. Newby, 72, Mortimer Street, / Cavendish Square.

PAGINATION: The half-title and the title are not numbered; the Introduction by the editor occupies pages [i]-vi; the text is contained on pages [1]-334. This is for the first volume. The second volume contains leaf of title and pages [1]-364; the third volume, title-leaf and [1]-279.

Original green cloth, uncut. Size 8x5½ inches.

This novel is the production of Thornton Hunt.

*The Foster-Brother* was published in New York in 1864, in wrappers, and again in 1871 by Harper & Brothers, in a single volume, boards, No. 66 of the Library of Select Novels, set double column, page size 8½x5½ inches, pp. 148. Original paper boards, preserved in a double half blue morocco slip case.

THE FANCY CONCERT First Edition 1845

Hunt's poem *The Fancy Concert* made its initial appearance in *Ainsworth's Magazine* for January, 1845, p. 93, the seventh volume. This volume of *Ainsworth's* is bound in half-calf, decorated back. It contains a portrait of William Henry Ainsworth by D'Orsay and eleven plates by "Phiz."

THE  
**FOSTER-BROTHER:**

A TALE  
OF  
THE WAR OF CHIOZZA.

IN THREE VOLUMES.

EDITED BY  
**LEIGH HUNT.**

**VOL. I.**

**LONDON:**  
**T. C. NEWBY, 72, MORTIMER STREET,**  
**CAVENDISH SQUARE.**

## LAZY CORNER

First Edition 1845 8vo

Hunt's *Lazy Corner; or, Bed versus Business*, a translation from the Italian of Berni, received its first publication in the *New Monthly Magazine* for October, 1845. Its first appearance in book form was in 1855. The numbers of this magazine for September-December are in the collection bound in half calf. A review of Thornton Hunt's *The Foster-Brother* appears in the November number. The criticism is an adverse one. The author "writes as if he was overwhelmed by the magnitude of his thoughts, or dazzled by the imaginary literary eminence to which he has raised himself." The work "bears promises of his being able to do much better things." Ainsworth at the time was editor of the *New Monthly Magazine*, and also was conducting the fortunes of *Ainsworth's*.

Inserted are two letters to Hunt from W. Harrison Ainsworth, both written from 38 Brunswick Terrace, Brighton, and both making references to the *Lazy Corner*. The first is dated August 29, [1845], and the second September 9, 1845. The first one reads:

*I grieve that you were too late for September. The magazine was entirely made up when your delicious Berni arrived. How good it is. A proof will reach you in the beginning of the week when I shall also have the pleasure of sending you the honorarium, so that you will not be in pocket a sufferer by the delay, though the unwitting public will be sufferers. However it is a good thing in store for them.*

*Read Bulwer's Water Patient in the forthcoming no. and tell me what you think of it. I am persuaded you will like it vastly, and I think it will make many converts. . .*

The second letter reads:

*I have the pleasure to send you a draft for your Berni, six guineas. You are quite right. Thomson must have read Berni. The spirit of some of the stanzas is transfused into the "Castle of Indolence." What a line you have got. But above all no writing was known there, and how keenly appreciated it will be by all jaded authors, whose wounds are green. . . . I saw Horace Smith the other day who shewed some exquisite alabaster vases given to him by Shelley.*

## [TALES FROM BOCCACCIO]

1846 8vo]

*Tales From Boccaccio*, London, Bentley, 1846, frequently is attributed to Leigh Hunt. I can find no warrant for such assignment. I presume it is so allocated because Hunt was a Boccaccio admirer. Two copies of the publication are in my collection, 8vo, original decorated red cloth, decorated and lettered backs, uncut.

## WIT AND HUMOUR

First Edition 1846 12mo

HALF-TITLE: Wit and Humour.

TITLE: Wit and Humour, / selected from the English Poets; / with an Illustrative Essay, / and Critical Comments. / By / Leigh Hunt. / London: / Smith, Elder and Co., 65, Cornhill. / Mdcccxlvi.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Preface, dated Wimbledon, Sept. 22, 1846, [v]-viii; Contents, [ix]-xi, verso blank; Text, [1]-357, verso blank; unnumbered leaf on recto of which is an announcement of *Men, Women, and Books*, and *Action and Passion*, this latter never published, verso with imprint. Smith, Elder's catalogue, 32 pages, dated July, 1846, follows.

Original rose-colored silk cloth, sides and back decorated, all edges gilt. Size  $7\frac{1}{4} \times 4\frac{1}{8}$  inches. Some copies are in gray boards with label on back, Wit / and Humour / by / Leigh Hunt / Price 9s.

This is an especially desirable volume to own, for on the half-title is the autograph inscription, in bold and beautiful letters, *To Mrs. Shelley (I mean "Mary") from her affectionate friend, L. H.* This brief inscription, with the human touch of the words *I mean Mary*, makes its appeal to those who know the intimate relations that existed between the Shelley and Hunt families.

ANOTHER COPY, as above, on the half-title of which is this autograph inscription: *To Percy Shelley, Bart, from his affectionate friend Leigh Hunt.*

Each of the above books is preserved in a half red morocco slip case, panelled back, gold letters, by The Torch Bindery.

A SECOND EDITION was printed in 1848, the only change from the

WIT AND HUMOUR,  
SELECTED FROM THE ENGLISH POETS;  
WITH AN ILLUSTRATIVE ESSAY,  
AND CRITICAL COMMENTS.

BY  
LEIGH HUNT.

~~~~~

LONDON :  
SMITH, ELDER AND CO., 65, CORNHILL.

MDCCCXLVI.

First Edition being the insertion on the title-page of the words Second Edition, and the new date. Smith, Elder's catalogue, 32 pages, is bound at the end. It is of interest to note that this catalogue is dated November, 1859, in one copy in the collection, and February and March, 1860, in others. The binding is bright orange, blind stamped, lettered back, uncut. Size  $7\frac{7}{8} \times 4\frac{3}{4}$ .

The same publishers issued "A New Edition" in 1890, green cloth, t.e.g., other edges uncut, pp. xii + 332. Size  $7 \times 4\frac{1}{2}$  inches.

To

Mrs Shelley

(I mean "Mary")

from her affectionate friend, L. H.

The very illuminating essay, *On Wit and Humour* closes: "If I were requested to name the book of all others, which combined Wit and Humour under their highest appearance of levity with the profoundest wisdom, it would be *Tristram Shandy*."

*Wit and Humour* was favorably received by the critics. The *Dublin University Magazine* said that it reminded them "of the manner of some of Steele's best papers. Indeed, since the death of Southey, we think Leigh Hunt the pleasantest writer we have." "This is a most charming performance," said the *New Monthly*, and Douglas Jerrold's *Shilling Magazine*, in raptures with Hunt's performance, remarked: "We long for magnums — these demi-quavers of extracts are but a drop to our thirsty souls. We want not to lunch, but to dine and carouse." Hunt complains in the prefatory note that he was forced to omit two-thirds of the extracts he had made from the authors considered. These authors are: Chaucer, Shakespeare, Ben Jonson, Beaumont and Fletcher, Randolph, Suckling, Brome, Marvel, Butler, Dryden, Philips, Pope, Swift, Green, Goldsmith, and Wolcot.

## WIT AND HUMOR

1846 8vo

First American Edition

**TITLE:** Wit and Humor, / selected from the English Poets; / with an Illustrative Essay, / and Critical Comments. / By Leigh Hunt. / New York: / Wiley & Putnam, 161 Broadway. / 1846.

**PAGINATION:** Title, verso with imprint, [iii-iv]; Preface, [v]-vii, verso blank; Contents, [ix]-xi, verso blank; Illustrative Essay [1]-49; Chaucer, 50-84; Shakspeare, 85-107; Ben Jonson, 108-123; Beaumont and Fletcher, 124-141; Anonymous, 142-144; Randolph, 145-155; Suckling, 156-165; Brome, 166-168; Marvel, 169-174; Butler, 175-188; Dryden, 189-198; Philips, 199-203; Pope, 204-224; Swift, 225-241; Green, 242-246; Goldsmith, 247-255; Wolcot, 256-261; verso blank.

Bound, with *Imagination and Fancy*, in boards.

There is an American edition, no date, published by Cornish, Lamport & Co., New York, red cloth, uncut, xii + 261 pages. The style of the book would indicate that it was a piratical publication, like so many of Hunt's works issued in America, and that date of publication approximates the date of the London edition.

## STORIES FROM THE ITALIAN POETS

First Edition 2 vols. 1846 12mo

**HALF-TITLE:** Stories from the Italian Poets.

**TITLE:** Stories / from the / Italian Poets: / with / Lives of the Writers. / By Leigh Hunt. / In Two Volumes. / Vol. I. [Vol. II.] / London: / Chapman and Hall, 186 Strand. / Mccccxlii.

**PAGINATION:** Vol. I — Half-title, verso with imprint, [i-ii]; Title, verso blank, [iii-iv]; Dedication to Sir Percy Shelley, verso blank, [v-vi]; Preface, [vii]-xvi; Contents, [xvii]-xviii; Text, [1]-417, verso with imprint. Vol. II — Half-title, verso with imprint, [i-ii]; Title, verso blank, [iii-iv]; Contents, [v]-vi; Text, [1]-515, verso with imprint. At the end of the first volume are 16



STORIES  
FROM THE  
ITALIAN POETS:

WITH  
LIVES OF THE WRITERS.

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BY LEIGH HUNT.

---

IN TWO VOLUMES.

VOL. I.

LONDON:  
CHAPMAN AND HALL, 186 STRAND.

MDCCCLVI.

pages of publisher's announcements. The contents of the first volume include critical notices of the lives and geniuses of Dante and Pulci with quotations from their works, and an appendix which gives the story of Paulo and Francesca, the story of Ugolino, and comments. Included in the second volume are Boiardo, Ariosto, Tasso, and an appendix giving the Italian text of some of the translations. Original blue cloth, decorated back, uncut. Size 7½x5 inches.

Two of the four imprints in this set read: Robson, Levey, and Franklyn; two read Levey, Robson, and Franklyn.

ANOTHER SET as above has the advertising pages missing, and three of the imprints read: Robson, Levey, and Franklyn. The fourth has the name Levey first. The binding cloth is a very dark blue and the blind stamping differs from that of the first set here listed. In this second set a page of manuscript by Hunt is inserted in each volume — one, a memo, of things to be done; the other, notes naming some of his favorite streets in London.

In my collection is a third set, advertising pages omitted, plain green cloth, red leather labels.

The first issue of the first edition I take to be the one with the advertising pages, which are dated December, 1845.

Inserted in the first set here described is the following Prospectus in Hunt's autograph, 1 page 4to:

To Students of Italian Literature, as well as its Lovers in general,  
Illustrated Italian Poets.  
Analytical & Critical Account of the  
Lives & Writings  
of the  
Italian Poets  
Including Specimens, newly translated, of their Most Admired Passages  
Accompanied by the Original Text,  
And Engravings of the Best Italian Designs to be found in the Native Editions.  
By  
Leigh Hunt

In Dante, for instance, besides a new & careful Life, an analysis is given of the Entire Divina Commedia, illustrated by the curious Prints of the Topography of the Infernal Regions; in Ariosto, an analysis of the Whole of the Orlando Furioso; in Pulci of the Morgante Maggiore &c. &c. and Portraits & Italian Designs are interspersed throughout.

STORIES FROM THE ITALIAN POETS 1846 8vo  
Paris Edition

HALF-TITLE: Stories / from the / Italian Poets.

TITLE: Stories / from the / Italian Poets: / with / Lives of  
the Writers. / By Leigh Hunt. / Paris, / Published by A. and  
W. Galignani and Co. / No. 18, Rue Vivienne. / 1846.

PAGINATION: Half-title, verso with imprint, [i-ii]; Title, verso  
blank, [iii-iv]; Dedication, verso blank, [v-vi]; Preface, [vii]-  
xiv; Contents, [xv]-xvi; Text, 1-334.

Half-leather, marbled edges. Size 8 $\frac{7}{8}$ x5 inches.

Hunt in a happy and masterly way gives in these *Stories* a summary in prose of some of his beloved Italian authors. "The purpose of these volumes is, to add to the stock of tales from the Italian writers; to retain as much of the poetry of the originals as it is in the power of the writer's prose to compass; and to furnish careful biographical notices of the authors." — *Preface*.

In January, 1846, the *Foreign Quarterly Review* said of this work, "It is a book for the poetical of all tastes. Grave and gay, fanciful and imaginative, romantic and pathetic are its stories. . . It addresses itself to various classes. To those ignorant of Italian, and likely to remain so, it furnishes a vivid and satisfactory idea of the great Italian poets. To those who merely 'dabble' in the literature, it will be a dainty feast. To those who are about to study any one of these great poets, it will be the fittest introduction they could possibly have. To those who have read the poets, but have not time to re-read them, it will be a charming and facile opportunity of refreshing their knowledge. Finally, to the poetical readers of all kinds, it will be an almost inexhaustible source of delight."

In the dedication to Sir Percy Shelley Hunt says: "That you should possess such varieties of taste is no wonder, considering what an abundance of intellectual honours you inherit; nor might the world have been the better for it, had they been tastes and nothing more. But that you should inherit also that zeal for justice to mankind, which had become so Christian a feature in the character of the age, and that you should include in that zeal a special regard for the welfare of your father's friend, are subjects of constant pleasurable reflection."

Wiley and Putnam, New York, in 1846 issued the *Stories* in three parts, 8vo, pp. xvi + 564. My copy has been re-bound in half black morocco, decorated back.

## GODFREY OF BULLOIGNE

1846 8vo

First American Edition

**TITLE:** Godfrey of Bulloigne; / or the / Recovery of Jerusalem: / done into English Heroical Verse, / from the Italian of Tasso, / by Edward Fairfax. / First American from the Seventh London Edition, / reprinted from the Original Folio of 1600. / To which are prefixed, / an Introductory Essay, by Leigh Hunt, / and / the Lives of Tasso and Fairfax, by Charles Knight. / In Two Volumes. — Vol. I. [Vol. II.] / New York: Wiley and Putnam, 161 Broadway. / 1846.

Two volumes in one, decorated cloth, all edges gilt, pp. lxvi + 201 and ii + 244, with 4 pp. publisher's announcements. Pages vii-xiv contain "Critique on Fairfax's Tasso," by Leigh Hunt. This "critique" is part of the leading article in *The Indicator* for March 29, 1820, entitled "Hoole's and Fairfax's Tasso." Inserted are four pages of Hunt's notes for the article.

## MEN, WOMEN, AND BOOKS

2 vols. 1847 8vo

First Edition

**TITLE:** Men, Women, and Books; / a Selection of / Sketches, Essays, and Critical Memoirs, / from his / uncollected Prose Writings, / by / Leigh Hunt. / In Two Volumes. / Vol. I. [Vol. II.] / London: / Smith, Elder and Co., 65, Cornhill. / 1847. In vol. ii there is a period after the word "Writings."

**PAGINATION:** Vol. I — Title, verso with imprint, [i-ii]; Preface, [iii]-vi; Contents, [vii]-xi, verso blank; Text, [1]-324; 34 pp. of Smith, Elder catalogue, dated April, 1847. Vol. II — Title, verso with imprint, unnumbered; Contents, [v]-ix, verso blank; Text, [1]-358; page announcing Hunt's *Jar of Honey*. Query: What about pages i and ii in volume two? The first volume does not have a half-title, nor are there any evidences in volume two that it ever had a half-title.

Original rose-colored cloth, uncut, frontispiece a portrait of Hunt by Armytage after Severn. Size  $7\frac{3}{4} \times 4\frac{1}{8}$  inches.

**MEN, WOMEN, AND BOOKS ;**

**A SELECTION OF**

**SKETCHES, ESSAYS, AND CRITICAL MEMOIRS,**

**FROM HIS**

**UNCOLLECTED PROSE WRITINGS,**

**BY**

**LEIGH HUNT.**

**IN TWO VOLUMES.**

**VOL. I.**

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**LONDON:**

**SMITH, ELDER AND CO., 65, CORNHILL**

**1847.**

ANOTHER COPY, formerly in the library of Buxton Forman, each volume carrying his bookplate. Inserted in the first volume is a manuscript list of chapter titles in Hunt's autograph. The first volume also carries a 16-page catalogue dated September, 1853. Evidently this set was bound up from sheets left over from the first printing. The binding is orange cloth.

In the collection is a third set, in orange cloth. There are not any advertising pages in this set. In volume one is inserted this letter from Hunt, dated Hammersmith, April 7, n. y., no addressee:

*I have seen and looked through the Life of Campbell, as well as read the particular passages relating to the Pleasures of Hope, and I find no mention made of the object of your enquiry. Should you like however to see the book yourself, and examine it more closely than I have just now time to do, I will do myself the pleasure of sending it you.*

Inserted in volume two are two pages, 38 lines, of a fragmentary manuscript of Hunt: ". . . I have been accustomed to chat with the readers of the *Examiner* so long and so familiarly, that I feel present, as of old, at their breakfasts and firesides," etc.

If there is anything which consoles him for those shortcomings either in life or writings, which most men of any decent powers of reflection are bound to discover in themselves as they grow old, and of which he has acquired an abundant perception, it is the consciousness, not merely of having been consistent in opinion (which might have been bigotry), or of having lived to see his political opinions triumph (which was good luck), or even of having outlived misconstruction and enmity (though the goodwill of generous enemies is inexpressibly dear to him), but of having done his best to recommend that belief in good, that cheerfulness in endeavour, that discernment of universal beauty, that brotherly consideration for mistake and circumstance, and that repose on the happy destiny of the whole human race, which appear to him not only the healthiest and most animating principles of action, but the only true religious harmony to Him that made us all. Let adversity be allowed the comfort of these reflections; and may all who allow them, experience the writer's cheerfulness, with none of the troubles that have rendered it almost his only possession. — *Preface*.

The selections incorporated in these books were taken mostly from the *Edinburgh Review*, *Westminster Review*, *New Monthly Magazine*, *Tait's*, *Ainsworth's*, and the *Monthly Chronicle*.

CONTENTS: Social Morality, Suckling and Johnson; Pope, in some lights in which he is not usually regarded; Garth, Physicians, and Love-Letters; Cowley and Thomson; Bookstalls and "Galateo"; Bookbinding and "Heliodorus"; Ver-Vert; Specimens of British Poetesses; Duchess of St. Albans, and Marriages from the

## 224 MY LEIGH HUNT LIBRARY

Stage; Lady Mary Wortley Montagu; Life and African Visit of Pepys; Life and letters of Madame de Sévigné; Fiction and Matter of Fact; The Inside of an Omnibus; The day of the Disasters of Carfington Blundell, Esquire; A Visit to the Zoological Gardens; A Man Introduced to his Ancestors; A Novel Party; Beds and Bed-Rooms; The World of Books; Jack Abbott's Breakfast; On Seeing a Pigeon make Love; The Month of May; The Giuli Tre; A Few Remarks on the Rare Vice Called Lying; Criticism on Female Beauty; Of Deceased Statesmen who have Written Verses; Female Sovereigns of England.

MEN, WOMEN, AND BOOKS    2 vols.    1847    12mo  
First American Edition

TITLE: Men, Women, and Books; / a Selection of / Sketches, Essays, and Critical Memoirs, / from his / uncollected Prose Writings. / By / Leigh Hunt. / In Two Volumes. / Vol. I. [Vol. II.] / New York: / Harper and Brothers. / 1847.

PAGINATION: Vol. I — Title, verso blank, [i-ii]; Preface, [iii]-vi; Contents, [vii]-x; Text, [7]-279. Vol. II — Title, verso blank, [i-ii]; Contents, [iii]-vi; Text, [7]-297, verso blank; 6 pp. of publisher's announcements. The Severn portrait of Hunt engraved by Prudhomme serves as a frontispiece for volume one. The word "Deceased" is omitted from the title of chapter xviii of volume one.

Brown cloth, blind stamped, lettered back. Size same as English edition.

In 1860 the Harpers issued another edition from the plates of their first edition but on heavier paper. At the end of volume two is a page advertisement of *Harper's Magazine*, "every number . . . contains from 20 to 50 pages." It is stated also that "postage upon *Harper's Magazine* must be paid at the Office *where it is received*. The Postage is *Thirty-six Cents a year*."



LEIGH HUNT IN 1837

From an unfinished painting by Samuel Lawrence





## A JAR OF HONEY

First Edition 1848 4to

HALF-TITLE: A Jar of Honey / from Mount Hybla.

TITLE: A / Jar of Honey / from / Mount Hybla, / by Leigh Hunt. / Illustrated by Richard Doyle. / London: / Smith, Elder, and Co., 65 Cornhill. / Mdcccxlviii.

PAGINATION: Half-title, verso blank, engraved title, verso blank, printed title, verso with imprint, illustration of a jar, verso blank, all not numbered; Dedication to Horace Smith, verso blank, list of illustrations and contents, [i]-viii; a new pagination begins with a contribution entitled "Christmas and Italy," [i]-xxiii, verso blank. The text proper is contained on pages [1]-200. Sixteen pages at the end are filled with publisher's announcements.

Original glazed boards, all edges gilt, enclosed in a half brown morocco slip case, raised bands, gold letters, by The Torch Bindery. Size  $8\frac{1}{8} \times 5\frac{1}{2}$  inches.

This copy came from the Buxton Forman library. It has his bookplate. Inserted is Hunt's manuscript list, two pages, of subjects for the head and tail pieces.

Inserted is this letter from W. Harrison Ainsworth to Hunt, dated Kensal Manor House, Harrow Road, May 13, 1844, at the time the *Jar of Honey* was appearing in *Ainsworth's*:

*I have sent you by Parcels Delivery Co., Dumas's Souvenirs de Voyage, in the 3d Vol. whereof you will find an excellent description of Etna. The work generally will amuse you, and the Sketches of Sicily will I think be very useful as you proceed. Dumas is a wonderful fellow if he writes all the books published under his name. Besides a host of comedies and other matters, all of which are successful, he continues to usher into the world productions at the rate of a vol. per week of the same size as those sent herewith. If not the author of these works, he is an incomparable editor, and continues to infuse his own mind, and his own vivacity into every book for which he stands sponsor. His travels are, however, I believe genuine — and indeed they contain so much personal adventure, that they could scarcely be otherwise. Thanks for your last kind letter and with best wishes for your happiness and prosperity. Believe me my dear Hunt, ever yours*

—W. HARRISON AINSWORTH

ANOTHER COPY, as above, in similar slip case, with this autograph letter of Hunt inserted:

*Kensington, August 2d [1844]. Dear Sirs, I am extremely sorry that it is totally out of my power to attend the meeting to which you are so good as to invite me;*

*To Rosalind, and  
To Henry Sylvan Leigh Hunt, from their loving father, L. H.*

---

A

# JAR OF HONEY

FROM

MOUNT HYBLA,

BY LEIGH HUNT.

ILLUSTRATED BY RICHARD DOYLE

LONDON:

SMITH, ELDER, AND CO., 65 CORNHILL.

MDCCCXLVIII.

*but my wife is so ill at present, that I cannot reckon, with any comfort, upon being able to leave her for half a day. Be kind enough to express my regrets to the Committee, and to accept my thanks in their name and your own, for the honour done by their invitation to your most obliged humble servt.,* LEIGH HUNT.

From the library of Samuel Putnam Avery, with his engraved bookplate.

ANOTHER COPY as above with an autograph letter inserted, 3 pp., 8vo, with envelope containing the seal and marked *Private — Postage Paid*. It is addressed *To The Editor of the "National" care of Mr. Watson, 15. City Road, near Finsbury Square*, postmarked *Ja. 31, 1839*. The letter was written from Chelsea, where Hunt lived 1833-1840. It reads:

*I am one of the last men in the world to quarrel with a conscientious difference of opinion, uttered by a kindly heart; and indeed as to the question of "Marriage," I suspect there is no difference between us. I was only speaking, not of myself, but of the probable feelings of another, should the passage be seen by her, to whom circumstances in connexion with her son and some of his living kindred might render it painful, and whom, as her friend, and knowing the disadvantages under which women labour at all times in these questions, I thought I might save the chance, — without compromising, either, any necessary discussion of the question. But at all events, whatsoever you hold yourself bound to do, I have no doubt you will do with all the considerateness in the world, compatible with what you think necessary; and in that persuasion, and great respect for your intentions in general, as well as delight in your enthusiasm for the memory of my Beloved Friend [? Shelley] I am, dear Sir, very truly yours,* LEIGH HUNT.  
*P. S. Perhaps I need not say that the communication respecting the lady in question, is confidential.*

ANOTHER COPY, in three quarters brown morocco solander case, with india proofs inserted, mounted to size, of eight of the Doyle wood-cut illustrations, and two designs that were not used in the publication. The proofs are inserted with the text, this special copy evidently having been bound at the time of issue. Laid in is this note by some person connected with the work at the time it was issued:

*Engraver's Proofs of Part of Richard Doyle's Designs for "A Jar of Honey from Mount Hybla," by Leigh Hunt. — (The two last subjects were drawn and engraved for the book, but were not used in it, for some reason which I believe I knew at the time, but have now forgotten. C. S. C.).* These initials are those of C. S. Cheltnam, son-in-law of Leigh Hunt.

ANOTHER COPY, original glazed boards, the title-page carrying the autograph inscription: *To Charles Knight from his ever obliged friend the Author.*

ANOTHER COPY, re-bound in three quarters red morocco, gilt top, decorated back, bears on the half-title the autograph inscription: *Walter Coulson Esqre. Gratefully, Leigh Hunt.*

*Walter Coulson Esqre.*  
*Gratefully,*  
*Leigh Hunt.*

Also in my collection is a copy of *A Jar of Honey* with the type title bearing this autograph inscription: *To Rosalind, and to Henry Sylvan Leigh Hunt, from their loving father, L. H.* This copy has been bound by Rivière in full sprinkled calf, gold lines on cover, decorated back, all edges gilt, original glazed covers preserved.

ANOTHER COPY in orange cloth. Copies with this binding are more rare than those in glazed boards.

ANOTHER COPY, in half green morocco slip case, protective wrapper, has inserted this very interesting letter from one Edmund Peel:

*Bonchurch, Isle of Wight, November 23, 1858.*

*My dear Hunt, I have been prevented many days by a long and tiresome correspondence about other people's affairs from answering your very kind and interesting letter, with which our neighbour, the Dramatist, was delighted. He desired me to say, that he well remembers hearing the first act of the play you speak of in company with Forster, and being very much taken with it. With regard to the Fairy-tale, his memory does not serve him equally; it has gone from him like Nebuchadnezzar's dream. You have his best hopes and wishes in the work, if you will take it in hand. I am sure, Hunt, that if you would handle a fairy-tale in verse, as you handled that tale in the Jar of Honey, "The Legend of King Robert,"*

*it would be liked, approved, and appreciated. I have never met with anything, in a tale, and in the way of handling, that pleased me more.*

*I enclose that sweet and hallowed Sonnet which I promised you, keeping a copy of it and the letter. When I read it again, but now, it brought tears into my eyes, and pain into my heart; not so much for him, removed from a weary world, as for his dear lonely father; and for the thought, that when the young ear was open to praise, I praised the Sonnet less than it deserved. I feel, as you felt and so feelingly described, in speaking of Coleridge, in Imagination and Fancy: the pathos of your regret, at having too little considered, too little associated with your brother poet and neighbor, found an echo in my heart, a sad and remorseful sound. If ever, dear Hunt, you should publish among your own works the Sonnets of your son, will you publish, with them, the letter that accompanies the enclosed Sonnet, appended to it that my name may be associated with you both in the time to come. I may not live to see it; but the thought would afford a pensive pleasure. I must not dwell too long on Sorrow, for though it may be good to have been afflicted, self-affliction is not I think desirable; woe is not a luxury to those that suffer; rather to the young who like to sigh; who prefer the yellow leaf before the young buds of promise. I am so glad you sent me the pretty and unassuming Cottage of the poet Thomson, dear to me, as you rightly conjecture. I know not when the Tennysons dwelt at Twickenham, and I was staying with them, why they took me not to see it; I saw only Pope's resting place. If I were a rich man, and you could be spared the leisure, how pleasant to visit in green old England the living abodes and the resting-places of our English poets, together! I was sorry to learn that you had been more than usually ill, and had been obliged to leave home for change of air. Change of scene and air is more easy for idle than for busy people, literary people I mean. The mind of an author works best in accustomed places.*

*The long-continued silence of that American publisher is very "tiresome," as young ladies say when a shower of rain prevents a Pic Nic. I fear, with you, that he must be dead or seriously ill: if merely commercial involvement, he had, probably, informed you of the hindrance. I trust that your anxiety on the subject will ere long be put an end to. Your account of Forster's health is not favourable: rheumatism appears to be one of those tenacious foes which having once got hold are not to be shaken off. In Forster's case, the rheumatism may have some alliance with gout. I did not see Hogg's book about poor Shelley. I am very sorry that the feelings of the Shelley family should have been shocked and pained. Give my love to your grand-daughter of whose welfare I was glad to hear.*

*I am amused at the Cardinal [Wiseman] criticising Spenser! One might as well criticize sky and sea, the brooks and the rivers, and the singing birds, and that immortal Almond-tree on green Selinis all alone. Spenser has been so lovingly spoken of by a friend of mine who resides at Hammersmith, that, for my part, I do not want any one else to come near him. Only poets, and those of divine vision and nice sensibility, can properly appreciate one of the sweetest and greatest of all poets; in your imitations of the poets go on, and prosper. EDMUND PEEL.*  
*P. S. Don't think of writing: I expect only once a year, remember.*

## 230 MY LEIGH HUNT LIBRARY

A new edition of the *Jar* was published in 1883 by Smith, Elder, and in 1897 by Murray.

The first appearance of *A Jar of Honey* was in *Ainsworth's Magazine*, 1844.

Of the *Jar* the Athenaeum for December 25, 1847, said: "We would scarcely choose a more appropriate type of the author's genius than that which this book suggests — the bee itself. . . The bee-sting is not wanting; but like that which crimsoned the lip of Suckling's damsel, it is often employed to develop a beauty."

THE TOWN                      First Edition    2 vols.    1848    8vo

HALF-TITLE: The Town. / Vol. I. [Vol. II.]

TITLE: The Town; / its / Memorable Characters and Events.  
/ By / Leigh Hunt. / St. Paul's to St. James's. / With forty-five Illustrations. / Volume the First. [Volume the Second.]  
/ London: / Smith, Elder, and Co., 65. Cornhill. / 1848.

PAGINATION: Vol. I — Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Advertisement, [v]-vi; Contents, [vii]-x; Illustrations, [xi]-xii; Text, [1]-300, followed by a 4-page announcement of Leigh Hunt's books. Vol. II — Half-title, verso with imprint, [i-ii]; Title, verso blank, [iii-iv]; Contents, [v]-viii; Text, [1]-311; imprint on verso followed by a 16-page announcement of Smith, Elder dated November 1848.

Original orange cloth, backs lettered, uncut. Size  $7\frac{3}{4} \times 4\frac{7}{8}$  inches. The engraved frontispieces are "Old London from Southwark, before the Great Fire," and "Old Palace of Whitehall, from the River." The autograph signature of C. Kemble, the actor, is on each half-title.

ANOTHER SET as above save that the advertisement insert at the end of the second volume is dated June 1851, showing that the sheets were printed and then bound as the copies were needed to meet the sales.

A beautiful set of this first edition is in the collection bound in full blue scored calf, t.e.g., gold lines on covers, decorated backs, by Zaehnsdorf.

# THE TOWN;

ITS

MEMORABLE CHARACTERS AND EVENTS.

BY

LEIGH HUNT.

---

ST. PAUL'S TO ST. JAMES'S.

---

WITH FORTY-FIVE ILLUSTRATIONS.

VOLUME THE FIRST.

LONDON:  
SMITH, ELDER, AND CO., 65. CORNHILL.  
1848.



In my collection is a very fine set extended to four volumes by the insertion of 253 extra illustrations of great worth. Four special title-pages in red and black have been inserted. The binding is full red French levant morocco, gilt lines on covers, gilt paneled backs and tops, gilt inside borders, uncut, by Rivière.

This interesting letter, addressed to T. N. Talfourd, Esqre., Elm Court, Temple, no date, is the first insert:

*It is very frightful to be forced to ask those who have been kind already, for another kindness; but I am in one of my saddest, great, and I trust final straits, and am obliged to enquire whether you could sign a bail-bond for me at Mr. Radford's in Carey Street, Lincoln's Inn, to answer that I will not hide myself or run away! Were it to be responsibility for my ability in a money-matter, I could not ask it; and if I make any request, as it is, of a nature which involves more than I am aware of, you will forgive me, and say so; — but all that I know is, that the friend is bound for my forthcoming; and surely it is not likely, at this time of day, that a martyr to truth like myself should say he will come forward, and then go and hide himself! For money I could not answer; for my body I surely can. Mr. Ollier is my other bail. The sum is for £112. Can you have faith in me? And may you? Truly your obliged always LEIGH HUNT.*

*P. S. I hope you received a letter addressed to you by me in return for your excellent and kind offer in the Examiner. It was addressed to Marietta Street.*

ANOTHER SET of the First Edition is bound in full blue calf, t.e.g., decorated backs.

Inserted in volume one is this autograph letter from Hunt:

*Highgate, May 24, no year. The article on Mr. Hazlitt's work you will have to-morrow evening. That on Evelyn I fear cannot be looked for this month. I have been very unwell, owing to some foolish licenses I have taken in dining out; and for nearly a fortnight could not write a word till this morning. I am sorry that out of the various M.S. of mine now in your hands (the Dessert, Beds and Bed-rooms, Trip to Languedock, &c) none have been found suitable for publication, and that I have so little to shew for myself this month or two; but now that a new series of articles are approved of, and we are to begin with them in July, I trust that we shall move on in future without gap or delay.*

Smith, Elder published "A New Edition" in 1859 in one volume 8vo. My copy is bound in three quarters blue calf, full decorated back, pp. xii + 449. This was re-issued in 1870 and 1878, with slight change in the Advertisement page.

ANOTHER EDITION was issued in 1893 by Gibbings & Company, London, one volume 8vo, dark blue cloth, lettered, t.e.g. Size

8½x5½. In addition to the illustrations of the first edition these engraved portraits are to be found in this re-print: Leigh Hunt, Lord Nelson, Wordsworth, Samuel Johnson, John Gay, Charles II, Munden the actor, Nell Gwyn, Charles Lamb, Duchess of Portsmouth, Sir John Vanbrugh, Queen Elizabeth, and George III.

*The Town* was again published in 1903 as No. 30 of The Unit Library, one volume 8vo, pp. xvi + 626. There are two bindings: red wrappers, and red flexible leather, gilt top, gilt design on front cover. Size 6¾x4⅞ inches. It was reprinted in 1906 as an issue of Hutchinson's Popular Classics. This is an 8vo, green cloth, pp. xvi + 626. It is a re-print of the Unit Library edition but with a new title-page.

A very desirable edition is an issue of The World's Classics, Oxford University Press, 1907, 8vo, green cloth, pp. xx + 527. Size 5⅞x3½ inches. This is a beautiful edition of this Hunt classic, printed on thin paper. The Introduction is by Austin Dobson, and it is a good one. He calls Hunt an "unrivalled companion," one "eager to find beauty and interest everywhere." In *The Town* "he revels in nature, and art, and literature, and biography. His prejudices mostly are in favor of "flowers, fresh air, sunshine, and cold water."

Even today *The Town* is a first-class guide book to old London. In this book, says the advertisement, "the reader will find an account of London, partly topographical and historical, but chiefly recalling the memories of remarkable characters and events associated with its streets, between St. Paul's and St. James's." The principal portion of these two volumes saw first publication in the Monthly Supplements to *Leigh Hunt's London Journal*, under the title "The Streets of London."

## THE POETICAL WORKS OF LEIGH HUNT

A New Edition 1849 12mo

TITLE: The / Poetical Works / of / Leigh Hunt. / A New Edition, / containing many pieces now first collected. / London: / Edward Moxon, Dover Street. / Mdcccxlx.

Original blue cloth, back lettered, all edges gilt. Size 5¾x3¼ inches.

This is a re-print of the 1844 edition.

ANOTHER COPY as above save that the binding is orange cloth. The title-page bears the autograph inscription: *To Dunsterville Brucks with kindest good wishes of Leigh Hunt.* The volume contains the armorial bookplate of John Shelley, and the autograph signature on the fly-leaf: *John Shelley from Margt. Jackson, June 1869.*

ANOTHER COPY in blue pebbled morocco, gilt edges, gold title on back, contains a letter, with envelope and stamp, from Hunt to W. Charles M. Kent Esqr. Sun Office, 112 Strand, one page 8vo, dated Kensington, Jany. 1st 1848, reading:

*A happy new year to you, and a thousand more kind greetings and thanks. I should have sent you them the moment I received your notice of my letter, but was in the act of writing against time, and am so still. Indeed I happen to be in a perfect "sea of troubles," with business, and haste, and influenza (to take the muscle out of it) and illness in my family, and unsettledness (looking out for a home); but towards the spring, I reckon upon emerging, and I shall then, with your leave, come and shake you by the hand, and ask you to become the personal as well as literary friend of your truly obliged humble servant, LEIGH HUNT.*

A BOOK FOR A CORNER First Edition 2 vols. 1849 8vo

HALF-TITLE: A Book for a Corner.

TITLE: A Book for a Corner; / or / Selections in Prose and Verse / from Authors / the best suited to that Mode of Enjoyment: / with Comments on each, and a General Introduction. / By Leigh Hunt. / Illustrated with eighty wood engravings, from designs by / F. W. Hulme and J. Franklin. / Vol. I. [Vol. II.] / London: Chapman and Hall, 186 Strand. / Mccccxlix.

PAGINATION: Vol. I — Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Preface, [v]-vi; Contents, [vii-viii]; Introduction, [1]-17; Text, [18]-240. Vol. II — Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Contents, [v]-vii, verso an advertisement of *Stories from the Italian Poets*; Text, [1]-240.

Original brown blind-stamped cloth, gilt letters on backs, uncut. Preserved in a half brown morocco case, by The Torch Bindery. Size 7x4½ inches.

# A BOOK FOR A CORNER;

OR

*Selections in Prose and Verse*

FROM AUTHORS

THE BEST SUITED TO THAT MODE OF ENJOYMENT:

WITH COMMENTS ON EACH, AND A GENERAL INTRODUCTION.

BY LEIGH HUNT.

ILLUSTRATED WITH EIGHTY WOOD ENGRAVINGS, FROM DESIGNS BY  
F. W. HULME AND J. FRANKLIN.

VOL. I.

LONDON:  
CHAPMAN AND HALL, 186 STRAND.

MDCCCLXIX.

The half-title of volume one carries the autograph presentation inscription: *To the Rt. Hon. T. B. Macauley, from his most obliged friend & servant, Leigh Hunt.* Note Hunt's error in spelling the name. Macaulay befriended Hunt in

To the

Rt. Hon. T. B. Macauley,

from his most obliged friend & servant,

Leigh Hunt.

many ways; he helped to adjust some friction between Hunt and Napier, the editor of the *Edinburgh Magazine*, to which Hunt was contributing; he was also active in securing a pension for Hunt from Queen Victoria.

ANOTHER SET as above, the front-fly-leaf of volume one containing this Ms. note, not in Hunt's autograph, but the sentiments it expresses are quite in the Hunt manner:

*June 26th 1849 Cheltnam. A birth-day gift to my beloved maiden who I know appreciates and reverences the gentle cheerful spirit which loves while it teaches and which has shed its beautiful light around the path of the writer, even from the earliest struggles for the right to the present when his pilgrimage draws near its close — when the hair is silvered and the cheek is blanched, but when the eye still sparkles with life and wit, and the countenance still beams with kindness and love for the great human family.*

Mrs. Cheltnam was the daughter of Leigh Hunt.

*A Book for a Corner* was published also as an issue of Bohn's Illustrated Library, without date. There seems to be two forms of this issue. In one, a new title-page was set, the matter being as in the Chapman and Hall edition except that "Two Volumes in One" replaces "Vol. I.," and the colophon reads: "London: / Henry G. Bohn, York Street, / Covent Garden." The imprint on the verso of the title is omitted. An engraved title has been inserted before the printed one: *Book for a*

Corner. [*Vignette of a lady and gentleman on a bench examining an open book.*] / Leigh Hunt. / London/ Henry G. Bohn, York Street, / Covent Garden. The half-title of the second volume is omitted, the original title-page for this volume and the Contents pages preceding the text in the second volume. The binding is olive cloth, gilt letters on back. The end-papers and fly-leaves are printed in double columns with announcements of Bohn's various publications. There are seven pages in front and seven at back, the first and last pages of a 16-page form having been left blank and pasted to the inside covers. The British Museum copy of this edition has these advertising pages surrounded by ornamental borders and all printed in blue ink. The other form of this Bohn edition omits the half-title and the title-page to the second volume and follows the Contents pages of the first volume with the Contents pages of the second. The preliminary matter is paged [i-viii] and [v-viii]. Size  $7\frac{1}{2} \times 4\frac{1}{2}$  inches. In 1851 Chapman and Hall re-issued this one volume edition, omitting the half-title and the title to the second volume and inserting the Contents page of that volume immediately following the Contents pages of the first volume, the paging of the preliminary matter remaining as in the original edition. The copy in my collection is bound in half blue morocco, gilt top.

## A BOOK FOR A CORNER

1852 12mo

## First American Edition

TITLE: A Book for a Corner; / or, / Selections in Prose and Verse / from Authors / the best suited to that Mode of Enjoyment: / with / Comments on each, and a General Introduction, / by Leigh Hunt. / [*printer's design*] / First Series. [Second Series.] / New York: / George P. Putnam, 10 Park Place. / 1852.

Two volumes in one, red cloth, back lettered: Popular / Library. / Book / for a / Corner / Leigh Hunt / Putnam. Pages 228 and 227. The half-titles are counted in the paging but there is not any indication that they were printed and made a part of the book.

This book for the most part is a collection of passages from such authors as retain, if not the highest, yet the most friendly and as it were domestic hold upon us during life, and sympathize with us through all portions of it. — *Preface.*

It is a book (not to say it immodestly) intended to lie in old parlour windows, in studies, in cottages, in cabin aboard ship, in country inns, in country houses, in summer houses, in any houses that have wit enough to like it, and are not the mere victims of a table covered with books for show. . . This compilation is intended for all lovers of books, at every time of life, from childhood to old age,

particularly such as are fond of the authors it quotes, and who enjoy their perusal most in the quietest places. It is intended for the boy or girl who loves to get with a book into a corner — for the youth who on entering life finds his advantage in having become acquainted with books — for the man in the thick of life, to whose spare moments books are refreshments — and for persons in the decline of life, who reflect on what they have experienced, and to whom books and gardens afford their tranquillest pleasures. — *Introduction.*

## READINGS FOR RAILWAYS

1849 12mo

First Edition

**TITLE:** Readings for Railways; / or, / Anecdotes and other Short Stories, / Reflections, Maxims, Characteristics, Passages / of Wit, Humour, and Poetry; etc. / Together with points of / Information on Matters of General / Interest. / Collected in the course of his own reading. / By / Leigh Hunt. / London: / C. Gilpin, 5, Bishopsgate Street, Without. [1849]

**PAGINATION:** Title, verso blank, Contents, two pages, unnumbered; Preface dated Kensington, Dec. 1, 1849, [iii]-v, verso blank; Text, [1]-136; 26 pages of miscellaneous advertising.

Original olive green paper boards, uncut, preserved in half red morocco slip case. Size 6½x4 inches.

Attached to inside front cover is a clipping of a review of the book, taken from the *Morning Chronicle* and bearing the autograph inscription *With Thornton's love.*

An enlarged edition was published in 1853, the title-page reading; Readings for Railways: / or, / Anecdotes and other Short Stories / ... by / Leigh Hunt / and / J. B. Syme. / London: / William Tegg and Co., 85, Queen-street, / Cheapside. / 1853.

**PAGINATION:** Title, verso blank, Contents, verso blank, not numbered; Text, [1]-159, verso blank. Then follows the First Edition as above. At the end are 12 pages of advertising. Yellow glazed boards with elaborate cover designs in colors.

The selections in the main are quite brief.

# READINGS FOR RAILWAYS;

OR,

*Anecdotes and other Short Stories,*

REFLECTIONS, MAXIMS, CHARACTERISTICS, PASSAGES  
OF WIT, HUMOUR, AND POETRY, ETC.

TOGETHER WITH POINTS OF

INFORMATION ON MATTERS OF GENERAL  
INTEREST.

COLLECTED IN THE COURSE OF HIS OWN READING.

BY

LEIGH HUNT.

LONDON:

C. GILPIN, 5, BISHOPSGATE STREET, WITHOUT.



## HOUSEHOLD WORDS By Charles Dickens 1850-1858

A complete set of *HOUSEHOLD WORDS*, edited by Charles Dickens, nineteen volumes, March 30, 1850, to December 7, 1859, are in the collection, original olive green boards, blind stamped, gilt letters on back. Leigh Hunt contributed to this publication. His "Abraham and the Fire-worshipper" appeared in the first number, its initial publication. On September 4, 1852, volume v, 585, Hunt's "Kilspindie" had its first printing. "Doolkarnein" appeared on September 18, 1852. Articles on Kensington were published in the issues for August 6, 20, September 3, November 19, December 3, 1853, and February 18 and 25, 1854, at the time *Bleak House* was going through the press. These articles later were incorporated in *The Old Court Suburb*. In the paper for June 16, 1855, Dickens gives a commendatory review of Hunt's *Stories in Verse*, then just published. The review is entitled "By Rail to Parnassus," and was written by Henry Morley, as shown by the "Contributor's Book." This same record states that "The Cup and the Lip," in the issue for September 4, 1852, is by Hunt.

## THE AUTOBIOGRAPHY OF LEIGH HUNT

First Edition 3 vols. 1850 8vo

HALF-TITLE: The / Autobiography / of / Leigh Hunt. / Vol. I. [Vol. II. Vol. III.]

TITLE: The / Autobiography / of / Leigh Hunt; / with / Reminiscences / of Friends and Contemporaries. / "Most men, when drawn to speak about themselves, / Are mov'd by little and little to say more / Than they first dreamt; until at last they blush, / And can but hope to find secret excuse / In the self-knowledge of their auditors." / Walter Scott's *Old Play*. / In Three Volumes. / Vol. I. [Vol. II. Vol. III.] / London: / Smith, Elder and Co., 65, Cornhill. / 1850. In volumes II and III there is a comma after the name Hunt instead of a semi-colon.

THE  
AUTOBIOGRAPHY  
OF  
LEIGH HUNT;  
WITH  
REMINISCENCES  
OF FRIENDS AND CONTEMPORARIES.

"Most men, when drawn to speak about themselves,  
Are mov'd by little and little to say more  
Than they first dreamt; until at last they blush,  
And can but hope to find secret excuse  
In the self-knowledge of their auditors."

WALTER SCOTT's *Old Play*.

IN THREE VOLUMES.

VOL. I.

LONDON:  
SMITH, ELDER AND CO., 65, CORNHILL.  
1850.

**PAGINATION:** Vol. I — Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Preface, [v]-xi, verso blank; Contents, [xiii]-xv, verso with Errata; Text, [1]-312, with imprint at bottom of page. Sixteen pages of advertising follow, dated May, 1850. The advertising section in the British Museum copy is dated June 1850. Vol. II — Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Contents, [v]-viii; Text, [1]-334, imprint at bottom; one page carrying announcement of *Table Talk*, verso blank. Vol. III — Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Contents, [v]-viii; Text, [1]-286; Appendix, Letters of Thomas Moore, and Shelley, to Leigh Hunt, [287]-322; Index, [323]-328. The frontispiece of volume one is a lithographed portrait of Hunt, ætat 17, from a painting by Bowyer; that of volume two, Hunt ætat 36, from the Severn portrait; and that of volume three one executed on stone from life by G. H. Ford, age 66.

Original orange cloth, designs in blind on each cover, backs lettered, uncut. Size  $7\frac{7}{8} \times 4\frac{3}{4}$  inches. In half brown morocco slip case.

Inserted in volume one is an autograph letter from Leigh Hunt addressed "My dear Jane" and dated Hammersmith, April 3, no year, [1857] reading:

*I did not need, believe me, to be convinced of the good that would accrue to Dayrell from the presentation in question. Should it seem otherwise, you must bear in mind that a man is not always, or at every particular moment, master of apparently the most feasible circumstances; and that it is as impossible for others to judge of this, as it is for ourselves to judge of the same points in regard to them. Be sure (and I feel you will be sure when I say it) that I will do everything in my power towards so desirable an object and as speedily too; and believe me ever affectionately yours, LEIGH HUNT.*

In volume two there is an 8vo sheet containing 18 lines in Hunt's autograph, miscellaneous notes, and in volume three there are ten such lines.

**ANOTHER SET**, from the William Harris Arnold collection, as above but with the advertising in volume one dated June 1850, and having on the half-title of this volume the autograph inscription: *To Joseph Noel Paton, with respects and regards, from the Author.*

**ANOTHER SET** in three quarters olive levant morocco, t.e.g., uncut.

This set contains these extra illustrations: In volume one, Edward Earl of Sandwich; Thomas Sheridan; Dr. Lowth, Bishop of London; View of Edmonton; View

of King's Bench Prison; Thos. Paine; Birthplace of Leigh Hunt; Branch Hill, Hampstead; Mrs. Cosway; Theodore S. Hook; James Sheridan Knowles; John O'Keefe; James Hook; Mrs. Inchbald; Arthur Murphy; Hall of Christ Hospital; Christ's-Church Hospital; View of Grey Friars Monastery; Writing School of Hospital; George Dyer; Leigh Hunt by Freeman after Jackson; Charles Lamb; Mr. West and Family; Benjamin West; Angelica Kaufman; John Horne Tooke; Doctor Collcott; Charles and Mary Lamb; Lady Craven; Margravine of Anspach; Benjamin Franklin; Rev. Mr. Maurice (2); Vincent Novello; Covent Garden and Drury Lane Theatres; Burlington House and Albany, in Piccadilly; DeCamp and Farley; Emery; Kelly; Emery as *Stephen Harrowby*; Mrs. Crouch; Madame Catalani; Mrs. Billington; Braham as *Prince Orlando*; Madame Pasta; Mrs. Malibran Garcia; Lablache; Mademoiselle Sontag; Taglioni; Cerito; Bannister; Fawcett; Munden; Lewis; Downton as *Falstaff*; Liston as *Endless*; Cooke; Charles Kemble; Mrs. Jordan; Duke of Roxburgh; Earl Spencer; Marquis of Blanford; Lord Althorp; Bonnell Thornton; George Colman; Leigh Hunt from a painting by Margaret Gillies; Leigh Hunt from the Wildman pencil sketch; Master Betty; Hazlitt; Kean; Thomas Morton; Frederick Reynolds; Thomas Dibdin; George Colman, Jr.; Kemble; Leigh Hunt by Haydon.

Among the engravings in volume two are: Albany Fonblanque; Sir Francis Burrett; Lord Sidmouth; Sidmouth's Seat; DuBois; Thomas Campbell; Dignum as *Tom Tug*; Thomas Hill; Charles Mathews; Horatio Smith; Henry Fuseli; Kinnaird; Henry James Pye; Duke of York and Mrs. Clarke; G. L. Wardle; Duke of Portland; James Perry; Canning; Earl of Liverpool; Castlereagh; William Gifford; Mrs. Robinson as *Perdita*; Robt. Merry; Sir Walter Scott; J. Montgomery; Hayley; Lord Holland; Blanco White; Lord Moira; Prince of Wales; William Garrow; Lord Ellenborough; Colonel Despard; Charles Cowden Clarke; Coldbath Fields Prison; Sir William Knighton; Jeremy Bentham; Charlotte Smith; Lord Byron; Wordsworth; Samuel Rogers; Lady Noel Byron; Field Place; Mary Wollstonecraft; Shelley; William Godwin; Hunt's Cottage at Hampstead; Keats; George Keats; John Gibson Lockhart; Lamb; India House; Edmonton; Coleridge; Ramsgate; Jackson the Prizefighter; Rev. W. Lisle Bowles; Moore; Murray the Publisher; Sir H. Englefield; and several others.

Included in volume three are these engravings: E. J. Trelawny; Byron; Haydon; Mrs. Shelley; Castlereagh; Incledon; Alfieri; Landor; Keats and Byron from silhouettes by Mrs. Hunt; Leigh Hunt; Mrs. Gore; Group of Hunt, G. H. Lewes, Vincent Hunt, and W. B. S.; Charles Knight; Van de Weyer; Laman Blanchard; Hunt from a silhouette by Mrs. Hunt; Carlyle; Paganini; Countess of Blessington; Ellen Kean; Anne Cora Mowatt; Melbourne; Lytton; Talfourd; Forster; Dickens; G. P. R. James; Sir John Bowring; several views in Italy and England.

Nearly all the inserts are etchings and engravings. They represent painstaking and creditable work in the gathering. In volume three there is an autograph letter from Hunt to Francis Worsley, dated February 9, no year, [1838] and reading: *Your customary kind thoughts of me will enable you to acquit me of the offen-*

*sive portion of delay, when I tell you that I have been very ill, and that it was with difficulty I got out the February number of the Repository. I have read your principal poem, and glanced over the rest, with much interest; and recognize a power in it which promises so much more judgment by and by, and such greater admixture of the beautiful with the formidable (after which, I think, you have too great a craving at present) that I feel assured you yourself will be better pleased a few years hence, not to have been too hasty to publish. Should I be alive then and you do me the honour to consult me on the progress you shall have made, I shall be most happy to give what assistance I can to the public recognition of your merits, and meanwhile am, dear Sir, your obliged humble servant.*

This delightful work, one second only to Boswell's *Johnson*, according to Carlyle, has had many re-printings.

Hunt's *Autobiography*, 1850, is given a lengthy notice in the *North British Review*, vol. xiv, 143-168. On the whole the review is kindly. Hunt is called "a lively and brilliant essayist, a graceful poet, a happy critic, giving pleasure, and disposed to be pleased. The book is a good-humoured, good-natured, garrulous book," in it there is "sparkling vivacity." The hope is expressed that despite his years Hunt might write "other *Legends of Florence*, and more such stories as that of *Rimini*. We think over these volumes," the reviewer closes, "with strange compassion for almost every person mentioned in them. What unhappiness everywhere and of all! — Byron, Keats, Godwin, Shelley, Hazlitt, and others yet more miserable — Hunt himself perhaps the happiest and surely deserving so to be, as he seems to have both the desire and the power, in a very remarkable degree, of diffusing happiness around him. Still, many of his most cheerful essays are plainly written under the pressure of anxiety for himself or his friends; and it is to us quite wonderful to witness the self-sustaining power that supports him at all times." And this is the judgment today.

## THE AUTOBIOGRAPHY OF LEIGH HUNT

A New Edition 1860 8vo

TITLE: The / Autobiography / of / Leigh Hunt. [*Quotation from Scott*] / A New Edition, revised by the Author; / with further revision, and an Introduction, / by his Eldest Son. / With a Portrait. / London: / Smith, Elder and Co., 65, Cornhill. / M.dccc.lx.

PAGINATION: Title, verso blank, [i-ii]; Contents, [iii]-iv; Introduction, [v]-xvi; Text, [1]-452; 24 pp. Smith, Elder announce-

ments dated November 1859 in some copies, December 1859 in others.

Original blue cloth, blind stamped, lettered back, uncut. Size  $7\frac{3}{4} \times 4\frac{7}{8}$  inches.

The autograph of Alice L. Bird, sister of Hunt's physician, is on the title-page, and there are notes in her handwriting. This is a revision of the First Edition, 1850, completed by Leigh Hunt shortly before his death in August, 1859, and capably edited by his son Thornton who has supplied an introduction that is a splendid tribute to his father. "With much freedom of manners," writes the son, Leigh Hunt "combined a spontaneous courtesy that never failed, and a considerateness derived from a ceaseless kindness of heart that invariably fascinated even strangers. In the course of his newspaper career, more than one enemy has come to his house with the determination to extort disavowals or to chastise, and has gone away with loud expressions of his personal esteem and liking." He closes in these words: "His personal friendships embraced every party; but through all, the spirit of his opinions, the qualities of his character, the unweariedness of his industry, continued the same. To promote the happiness of his kind, to minister to the more educated appreciation of order and beauty, to open more widely the door of the library, and more widely the window of the library looking out upon nature, — these were the purposes that guided his studies and animated his labour to the very last."

The PRINTER'S COPY from which this edition was produced, except pages 19-54 inclusive of volume one of the original edition, is in my Hunt collection. There are many pages in Hunt's autograph and numerous marginal corrections and additions. Thornton Hunt's manuscript, twenty pages, of his Introduction and Postscript is included, together with first, second, and final proofs of his matter. This "copy" is preserved in three half red morocco slip cases, by The Torch Bindery.

A cheap edition was also issued in 1860 by Smith, Elder and priced at half a crown, bound in light gray flexible cloth, pp. xvi + 412. Size  $6\frac{7}{8} \times 4\frac{1}{4}$  inches. The same plates seem to have been used for another cheap edition in 1867, brown cloth t.e.g., The book was again issued in 1872, as above, in 1891, and in 1906. The only changes are slight ones in the title-pages.

Probably the best edition is the one described below:

HALF-TITLE: The Autobiography of / Leigh Hunt

TITLE: The Autobiography / of Leigh Hunt / with Rem-

iniscences of Friends and / Contemporaries, and with Thornton / Hunt's Introduction and Postscript / newly edited by / Roger Ingpen / Illustrated with Portraits / In Two Volumes / Vol. I [Vol. II] / Westminster / Archibald Constable & Co. Ltd / 2 Whitehall Gardens S.W / 1903

PAGINATION: Vol. I — Half-title, verso blank, [i-ii]; Title, verso with quotation from Scott, [iii-iv]; Dedication to Walter Leigh Hunt, the grandson of Leigh Hunt, verso blank, [v-vi]; Editor's Preface, vii-x; Testimonia, xi-xiii, verso blank; Contents, xv-xviii; List of Portraits, xix, verso blank; Chronology, xxi-xxiv; Author's Preface to the First Edition, xxv-xxviii; Thornton Hunt's Introduction, xxix-xxxix, verso blank; Text, 1-[260]. Vol. II — Half-title, verso blank, [i-ii]; Title, verso blank, [iii-iv]; Contents, v-ix, verso blank; List of Portraits, xi, verso blank; Text, 1-253; An Attempt of the Author to Estimate his own Character, 254-258; Appendices, comprising a quotation from Talfourd's *Memoirs of Charles Lamb*, a sketch of John Hunt, Prospectus of *The Examiner*, Leigh Hunt and the Civil List Pension, Leigh Hunt's Hampstead residences, and Portraits of Hunt, 259-272; List of Books written or edited by Hunt, 273-299, verso blank; Index, 301-315.

Light blue buckram. The collection also has a set bound in three-quarters red morocco, t.e.g. Size  $8\frac{3}{4} \times 5\frac{1}{2}$  inches.

The collection contains a set of the First Edition of the *Autobiography* in unusual form. The three volumes are bound in marbled boards, marbled end papers, brown cloth backs, paper labels reading: Autobiography / of / Leigh Hunt / [*short printer's rule*] / vol. i [vol. ii, vol. iii]. Size  $7\frac{7}{8} \times 4\frac{7}{8}$  inches. The top is untrimmed, the other edges cut. Each volume carries on the recto of the first fly-leaf the book-plate of Sir Edmund W. Gosse, and on the inside of the front cover the plate of George Brightwen. The set was purchased at the Gosse sale in 1928 where it was described as once the property of Alexander Elder, of the house of Smith, Elder & Co., the publisher of the *Autobiography*. It was bequeathed to his niece, Mrs. George Brightwen, from whom Gosse obtained it. There are no illustrations, their absence being explained probably by their not having been ready when Elder had the volumes bound. It was Elder's habit to bind the sheets of some of his publications before the books were published, and this doubtless was what happened to these volumes. Hence this is the earliest issue of the *Autobiography*. Credence is given to the above statements because in the sale of Gosse's books there were copies of the second edition of *Jane Eyre*, Smith, Elder, 1840, and of the first edition of *Shirley*, Smith, Elder, 1849; both of these books were in bind-

ings similar to the bindings on the volumes of the *Autobiography*, and they had the following note by Gosse on their respective fly-leaves: "These sheets were bound up shortly before publication of the volumes by Miss Brontë's publisher, Alexander Elder, who bequeathed them to his niece, Lizzie Elder, afterwards Mrs. George Brightwen, who gave them to me."

The Oxford Press in 1928 included the *Autobiography* in its World's Classic Series, with an introduction by Edmund Blunden, pp. xii + 572. A good index has been given the volume.

## THE AUTOBIOGRAPHY OF LEIGH HUNT

First American Edition 2 vols. 1850 12mo

TITLE: The / Autobiography / of / Leigh Hunt, / with / Reminiscences / of Friends and Contemporaries. / [*Quotation from Scott*] / In Two Volumes. / Vol. I. [Vol. II.] / New York: / Harper & Brothers, Publishers, / 82 Cliff Street. / 1850.

PAGINATION: Vol. I — Title, verso blank, [i-ii]; Preface, [iii]-vii, verso blank; Contents, [ix]-xii; Text, [13]-299, verso blank. Vol. II — Title, verso blank, [i-ii]; Contents, [iii]-viii; Text, [9]-304; Appendix, Letters of Thomas Moore and Shelley, to Leigh Hunt, [305]-326; Index, [327]-332; 4 pages of advertising.

Dark green cloth, uncut. Size  $7\frac{5}{8} \times 4\frac{7}{8}$  inches.

## LEIGH HUNT'S JOURNAL

1850-1851 8vo

First Edition

TITLE: Leigh Hunt's Journal; / a Miscellany for the cultivation of / the Memorable, the Progressive, and the Beautiful. / Part I. — December. / Publishing Office, 300, Strand, London; / and all Booksellers and Newsmen. / [*Price Sevenpence.*] / 1850. [1851.] / Stewart & Murray, Printers, Old Bailey.

Issued weekly, 16 pages. The paging is continuous, 1-272. Size  $10\frac{1}{4} \times 7$  inches. The first number appeared December 7, 1850, and the last one March 29, 1851. Each four numbers were issued in wrappers.



*Mr. Potten*

PART I.

Nos. 1—4.

# LEIGH HUNT'S JOURNAL;

A MISCELLANY FOR THE CULTIVATION OF  
THE MEMORABLE, THE PROGRESSIVE, AND THE BEAUTIFUL

~~~~~  
PART I.—DECEMBER.  
~~~~~

PUBLISHING OFFICE, 300, STRAND, LONDON,

AND ALL BOOKSELLERS AND NEWSMEN

[Price Sevenpence.]

1850.

Stewart & Murray, Printers, Old Bailey.



*Leigh Hunt.*

From a Sketch by Lawrence



At the top of the wrapper of the first number is Part I. Nos. 1-4. The wrappers of the other three Parts are identical in wording, except that numbers and dates change to suit times of publication, and that on the wrapper to Part IV the price is noted as Eightpence-halfpenny. The fourth page of the first wrapper contains the Smith, Elder & Co. book announcements. On the fourth page of each of the other wrappers is the advertisement of Jobson & Co., Sheffield, manufacturers of the "Patent Light and Heat Reflecting Stove Grate." In my collection is a set of the four parts in the original wrappers, preserved in a half green morocco double case, bands and letters, by The Torch Bindery. There are two additional sets of the seventeen numbers in the collection, one in full green cloth, the other in half red morocco. In each set the original wrappers are preserved.

In his Autobiography Hunt states that the publication failed "partly, perhaps for want of accordance with other pens concerned; but chiefly from the smallness of the means which the proposers had thought sufficient for its establishment." In the *Correspondence* edited by his son it is stated "there was not a very thorough understanding between the co-partners in the enterprise; it did not last long, and I fear did not prove satisfactory to any of its projectors." The publication was edited jointly by Hunt and John Stores Smith, a young Manchester business man whose financial resources were limited. The bulk of the matter was contributed by Hunt. Among the other writers were Thomas Carlyle, Walter Savage Landor, William Allingham, and R. H. Horne. Hunt's *Lovers' Amazements* appeared here for the first time, and several chapters of *The Town*. It is of interest to note that Vincent Hunt contributed to the number for January 18, 1851, a sonnet entitled "The Deformed Child." The father wrote of his son's effort: "His whole life was full of sympathy. A sonnet like this will allow his father to indulge the hope that whenever any sonnets of his own may be thought worth collecting, they and it may never be parted."

Francis Espinasse, in his *Literary Recollections*, London, 1893, pp. 338-348, tells for the first time the interesting story of the founding of *Leigh Hunt's Journal*. The project was put before Hunt by a young man with literary aspirations who went up to London from Manchester — John Stores Smith. He had written a life of Mirabeau and had had some correspondence with Carlyle. It was decided to revive the old *London Journal*, dropping from the title the word London. Hunt lent his name to the publication and Smith supplied the capital. They were to be joint editors as well as owners. Hunt secured Carlyle, Landor, Horne, and others of his friends as contributors. The first few numbers gave promise of success, but, says Espinasse, "the sub-editing was indifferent, and the business management worse than indifferent. As the circulation dwindled, Smith asserted his proprietorial and co-editorial claims, which clashed with those of Hunt." Smith objected to

Hunt's impractical promises of remuneration to the contributors, "by the highest standards of payment." Smith's money, never very plentiful, dwindled away, and after four months of existence the *Journal* ceased to exist. It is stated that the end was hastened by the appearance in the paper of something reflecting on Lord John Russell, "whom Leigh Hunt admired as a politician and to whom he was deeply grateful for his pension." Smith returned to Manchester a somewhat wiser man and later recuperated his fortunes by his management of some coal and iron properties.

One T. Ballantine, editor of the *Leader*, seems to have been concerned in the launching of the project. In a letter sent from the "Leader" office to Hunt September 6, 1850, he writes:

*The main features of the scheme are briefly these; the Journal to be in shape, size, and price much the same as that of Chambers. The title Leigh Hunt's Journal. The contents to be original essays, tales and sketches, with from one-third to one-half, perhaps, of choice passages most carefully culled from the best new, and the rarest and best of all books. Your connection with the journal would not involve the slightest pecuniary responsibility. We should from the outset give you four guineas per week for what aid you could give us generally, taking for granted that you would, when in health, give us one leading essay or article of some kind for each number. This weekly payment, however, not to be at all contingent upon your furnishing an article weekly. If ill health or any other unavoidable cause should prevent you from contributing at times we should be prepared with some substitute, so as to keep your mind easy on the subject. As regards additional compensation, that would depend entirely upon the success of the journal. We calculate that if the sale should reach 10,000 we should be able to pay the sum named and all other expenses. But though the sale should not reach 5,000, the four guineas should still be paid. If the sale should go up higher then your salary to rise at the same rate of four guineas additional per 10,000.*

*There are many other subsidiary points on which you may possibly wish to have some more definite explanation. . . You will perhaps allow me to defer the discussion of them till tomorrow evening when Mr. Smith and I will have the pleasure of calling upon you. . .*

The above letter, 7 pages 8vo, is inserted in one of my copies of the *Journal*.

In another of the bound copies is inserted this letter from James Dodds, the lecturer and poet, friend of Hunt and Carlyle:

*My dear Sir*

*As I can't get down tonight, I lose no time in forwarding to you enclosed letter by Mr. Empson (now, you probably know, director of the "Edin. Review"), to Mr. Hunter. It is a queer scrawl, but I hope you will be able to decipher it, as I have been.*

*I trust you will find it convenient to send an early account to Mr. Empson, (as he desires), of what ground, generally, you mean to occupy in your paper on the*

*"Court of Urbino" — the earlier you can do this the better. I shall make it my earnest endeavour to see you tomorrow or Sunday — some time of the day — perhaps rather a morning call on Sunday than afternoon, as I find it inconvenient to be late.*

*Mr. Smith drops me a line to say he fears he can't continue the "Journal" above a fortnight. There were need to secure the "Review," if possible. But I hope we shall later resuscitate the "Journal" under happier auspices. — My thoughts as to that when we meet. — I hope Jacintha caught no harm from her visit — we caught only delight, and look forwards with pleasure to her being a more frequent visitor. Ever most sincerely yours, JAMES DODDS.*

This letter from Frank E. Smedley, the novelist, to Hunt is in the same set:

*My dear Sir*

*I waited till tonight ere I wrote to you, hoping that out of some one of the many irons I had placed in the fire, a serviceable degree of heat might have been obtained, but I waited in vain; a cold ossification of heart has attacked the whole generation of Publishers, and one and all appear insensible to the merits of our scheme. I have tried my best in the good cause, and expended above a week's time, together with a corresponding amount of thinking and doing, in the hope of establishing the Journal on a sure foundation, and relieving the unfortunate Mr. Stores Smith from difficulties, which neither his purse, nor his editorial powers appear capable of diminishing. But the fates were not propitious, and my attempts have proved a failure. I cannot however regret any transaction which has afforded me the pleasure of becoming acquainted with one whose name belongs to the history of the profession, "quorum pars minima fui" — a privilege, I can assure you, I do not intend to lose by any remissness of my own — As soon as I can learn that you have safely braved the "moving incidents" of house-changing, I shall avail myself of your kind permission to bring my mother to call on you. In the mean time should any thing "turn up" in regard to our knocked-on-the-head literary scheme, I will immediately communicate with our good friend Mr. Dodds, who will I presume be acquainted with your new direction. Remember me to your son, whom I found a most useful auxiliary in my late pilgrimage among the publishers, and believe me to remain, Dear Sir, ever, sincerely yours, FRANK E. SMEDLEY.*

Frank E. Smedley was a novelist, 1818-1864.

## TABLE-TALK


First Edition 1851 8vo

HALF-TITLE: Table-Talk.

TITLE: Table-Talk. / To which are added / Imaginary Conversations of / Pope and Swift. / By / Leigh Hunt. / London: / Smith, Elder and Co., 65, Cornhill. / 1851.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Preface, [v]-vi; Contents, [vii]-xi, verso with Errata; Text, [1]-251, verso with an advertisement of *Leigh Hunt's Journal*. Sixteen pages of advertising follow dated July 1850. Other copies identical with this one have the advertising dated December 1850. Both variations are bound in bright blue cloth, gold ornaments on sides with "Table-Talk" in center frame, decorated and lettered back, gilt edges. Size  $7 \times 4\frac{3}{4}$  inches. On the half-title of one copy is the autograph inscription: *Vincent Leigh Hunt, from his loving Father.*

*Vincent Leigh Hunt*  
*from his loving Father.*



There was a re-issue of this edition, bound in orange cloth with design in blind on both covers. The advertising in one copy in the collection is dated September 1852, and in the other November 1857. Size  $7\frac{1}{2} \times 4\frac{3}{4}$  inches. I have also a copy of the first edition rebound in half brown morocco, gilt edges.

Inserted is a letter from Hunt to S. Laman Blanchard:

*In great haste I write to say that I am unfortunately unable to come to you next Saturday; nor indeed can I venture to invite myself for the one following; having an understood engagement, if called upon to keep it. I will however watch signs and events, and communicate with you before then, so as to fix some other day; by which time I trust you will have fairly tired out, by being a very patient patient, this enemy of yours. Illness also has assisted of late in giving so many*

# TABLE-TALK.

TO WHICH ARE ADDED

IMAGINARY CONVERSATIONS OF  
POPE AND SWIFT.

BY

LEIGH HUNT.

LONDON:  
SMITH, ELDER AND CO., 65, CORNHILL.

---

1851.



## 254 MY LEIGH HUNT LIBRARY

*floorings, or rather beddings, to your rebellious valour. Myself am obliged to be very cautious just now; and during the whole of this week I shall not stir out of an evening, otherwise I would take my chance of giving a look in to your sick chair, if only for ten minutes; — and when I do walk in middle of the day, I am compelled to walk country-wards. — But we shall both of us, I trust, soon be free.*

This book was re-printed in 1858 but I have not seen a copy of that edition.

A New Edition was issued by Smith, Elder in 1882. The title is: Table-Talk / to which are added / Imaginary Conversations of Pope and Swift / by Leigh Hunt / a New Edition / London / Smith, Elder, & Co., 15 Waterloo Place / 1882.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso blank, [iii-iv]; Preface, [v]-vi; Contents, [vii]-xiii, verso blank; Text, [1]-268.

Polished calf, gilt lines, decorated back, red leather label, t.e.g., other edges uncut, by Kaufman. Size 7x4½ inches.

The "Disputes of Philosophers" which appeared on page 31 of the first edition is omitted and the matter on pages 205-223 is new material. My copy is extra-illustrated by the insertion of 40 portraits, as follows: Leigh Hunt aged 66; Addison; Burns; Charles the Second; Spenser; Duke of Buckingham; Coleridge; Dr. Percy; Washington; Columbus; Dr. Arne; John Fletcher; Mary Cowden-Clarke; Louis XVI; Franklin; Napoleon; Wellington; John Gay; Samuel Rogers; Gibbon; Cowper; Otway; Lamb; Campbell; Carlyle; Goldsmith; Duke of Marlborough; Dryden; Sheridan; Burke; George III; Byron; Dante; Alfred the Great; Southey; Pope; Walton; Swift; Earl of Rochester; Martha Blount. All of these engravings are of much excellence.

The matter consists partly of short pieces first published under the head of "Table-Talk" in the *Atlas* newspaper; and partly of passages of a conversational character, selected from such of my writings as have been scattered in periodical publications, and never before collected. — *Preface*.

The "Imaginary Conversations of Swift and Pope" formed part of a series in the *New Monthly Magazine*, 1825, under the heading "The Family Journal."

An American edition was published by Appleton, New York, in 1879, wrappers.

## THE RELIGION OF THE HEART

1853 8vo

First Edition

HALF-TITLE: The / Religion of the Heart.

TITLE: The / Religion of the Heart. / A Manual of Faith and Duty. / By / Leigh Hunt. / London: / John Chapman, 142, Strand. / M.dccc.liii.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Contents, [v]-vi; Preface, [vii]-xxi, verso blank; Errata, [xxiii]-xxiv; Text, [1]-259; verso blank.

Original dark green cloth, blind stamped, lettered back, uncut. Size  $6\frac{3}{4} \times 4\frac{1}{8}$  inches.Inscribed on the half-title: *To Colman Burroughs and Kate Overhead — with life-long good wishes from Leigh Hunt. 18. 10. '53.**To**Colman Burroughs }  
and  
Kate Overhead — }**with life-long good wishes from**Leigh Hunt.*  
*18. 10. '53.*

ANOTHER COPY in full polished calf stained green, decorated and lettered back, marbled edges, with a bookplate said to be that of Leigh Hunt — but Hunt so far as I can learn never possessed a bookplate. He indicated ownership by inscribing his name on the titles usually — for which we collectors are glad.

Present also is a copy published by Trübner & Co., n. d., that contains the engraved bookplate of Francis Wilson, the actor. On the

THE  
RELIGION OF THE HEART.

*A Manual of Faith and Duty.*

BY  
LEIGH HUNT.

LONDON:  
JOHN CHAPMAN, 142, STRAND.

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M.DCCC.LIII.

title-page is the autograph inscription: *To Arthur J. Flaxman from his friend — the author's son. Henry S. Leigh Hunt. 1873.* This is a re-print of the first edition.

This book is an enlargement of *Christianism*, published in 1832. A new and revised edition was contemplated by Hunt, to be called *Cardinomias; or, The Religion of the Heart*. The British Museum contains a copy with manuscript alterations and additions by Hunt. Inserted is the author's autograph letter to C. W. Reynell on the death of Mrs. Reynell. This particular copy was given to Reynell in August, 1859, by Thornton Hunt. By the wish of Reynell, the book and the letter were given after his death to the B. M. in September, 1892. A considerable quantity of the autograph manuscript of this book is in my collection, as noted elsewhere.

Hunt declared that he could not take any pride in this book, yet he held it dearer than all the others. "It . . . sets the example of embodying some advanced conclusions, for congregational purposes, on the subjects of faith and practice. . . Some persons may desire a service of a kind less perceptive; others, more so; others, of greater or less magnitude; more or less accompanied with music, &c. The consummation to be desired by mankind is, not that all should think alike in particulars, but that all should feel alike in essentials, and that there should be no belief or practice irreconcilable with the heart." — *Preface*.

One of the last things that was said to me by my dying son [Vincent] expressed his adhesion to the religion in that book, and the first adherent which it had, and who was the strongest in expressing to me the comfort which it gave her. . . was the partner of my life for more than half a century; for I was married nearly as long ago, and I knew her some years before marriage. She followed her son at the beginning of 1857, and lies near him in the same ground. I dare to say little more. *Autobiography*, 1860, 448.

Hunt wrote to his friend G. J. DeWilde on October 15, 1853: "I have just put forth another book the advertisement of which you may have seen, — the *Religion of the Heart*. It has been the most anxious and painstaking book of my life; for which nothing can ever pay me, or was expected or desired by me to pay me, but the good I hope it will do the parties for whom it was designed." — *Correspondence*, ii, 213.

He wrote to Vincent on August 1, 1850, that "I have thought of little but Cardinomias since I saw you. It proceeds slowly." — *Correspondence*, ii, 129. To his daughter Jacintha he writes on December 25, 1852, that he is seeing the book through the press as Chapman wished to get it out by the new year, a project he is afraid is impracticable, but for which he wishes to do what he can. "All seem to like it. I hope it will take root and do good."

Under date of September 27, 1853, he writes Robert Bell: "I rejoice in what you say about my elderly juvenilities, but grow suddenly grave about the 'book';

[Thornton says it was a volume of Prayers and Meditations which had been sent in sheets to Bell, for his perusal. Perhaps the volume sent was the Religion. L. A. B.] for the gravest portion of all my life and heart is in it, and conscience made me write it, and I hope and believe it will do good to those who are in want of such a book, as I was myself, and nobody would write one for me; but I fear that many good people will be startled by it, and think ill of me; and this makes me sad, till the sense of my having done my duty revives me." — *Correspondence*, ii, 221.

## THE MUSICAL TIMES First Edition 1853-1854 8vo

Leigh Hunt in 1853-1854 contributed a number of essays to *The Musical Times*, published by James Alfred Novello. The first paper appeared in the issue for December 1, 1853, bearing the title "Inexhaustibility of the Subject of Christmas." For the January number the essay was appropriately on "Twelfth Night." "An Effusion upon Cream" was contributed to the February issue, followed on March 15 by "On Poems of Joyous Impulse," which, he says, is a sequel to the previous essay, and "intended as much for Musical, as for Literary consideration." His next appearance is in the number for May 1, the title of his paper being "Eating-Songs." On June 15 his essay was entitled "On the Combination of Grave and Gay." His contributions are concluded with two essays on "An Organ in the House," these appearing September 1 and November 15.

F. Bedford has bound these issues in full mottled and polished calf, gilt top, uncut, leather labels, decorated back. The size of the publication is  $9\frac{3}{4} \times 6\frac{1}{2}$  inches.

Inserted in the volume is an autograph letter from Alexander Ireland to F. Harvey, dated Manchester, February 15, 1893:

*I have a quarto Ms. volume of Leigh Hunt's, which is the first draft of his Imagination and Fancy which would form an interesting addition to your collection of Leigh Hunt's works in 107 volumes, recently catalogued by you. I can send it for your inspection if you care to see it. I have also a number of his letters to myself.*

Inserted also is this letter from Alex. Ireland to Thornton Hunt:

*Manchester, January 16th, '62*

*My dear Sir, I enclose you one or two letters written by your father which have only just been entrusted to me, and I am afraid they may be too late to be avail-*

able. Three of them are addressed to my friend Mr. Peacock, who is very intimately acquainted with Mr. and Mrs. Cowden Clarke. The expression, "a cream like your own," refers to some verses on a pot of Devonshire cream, written by Mr. Peacock, which greatly took your father's fancy, and about which he wrote a charming article in the "Musical Times" or "Musical World," I forget which. These three letters belong to the year 1853 and 1854. The letter beginning "My dear Clarke" was written about the year 1844; it was in reply to a request that he would write something about the Corn laws, and the struggle then going on about them, with a view to engage the interest of purely literary men. The letter beginning "Dear kind people" is addressed to Mr. and Mrs. Clarke; the one commencing, "My dear Victoria" is to Mrs. Cowden Clarke. Believe me, my dear Sir, yours very sincerely ALEXR. IRELAND.  
 Thornton Hunt Esq.

THE WORKS OF LEIGH HUNT 4 vols. 1854 8vo  
 First American Edition

TITLE: The Works / of Leigh Hunt, / in Four Volumes. / Vol. I. / Translations of the Italian Poets. / Vol. II. Essays and Miscellanies; Vol. III. Selections from English Authors; Vol. IV. Selections from English Poets. / Willis P. Hazard, 178 Chestnut St. / Philadelphia. / 1854.

Volume one contains the *Italian Poets*; volume two, *The Indicator and the Companion*; volume three, *A Book for a Corner*; volume four, *Imagination and Fancy* and *Wit and Humour*. Half calf, leather labels, decorated backs, marbled edges.

In 1859 Derby & Jackson, 119 Nassau Street, New York, reprinted these volumes, evidently from the plates used in the first edition. They bound the set in a manner similar to the Hazard books, using red and black labels instead of the black ones used in the initial printing. Volume numbers do not appear on the title-pages. They are placed on the backs of the bindings. In this set volume one contains *The Italian Poets*, as in the first edition; volume two includes *Imagination and Fancy* and *Wit and Humour*; volume three has *A Book for a Corner*; and volume four, *The Indicator and the Companion*.

THE OLD COURT SUBURB      2 vols.   1855   12mo  
First Edition

TITLE: The Old Court Suburb; / or, / Memorials of Kensington, / Regal, Critical, and Anecdotal. / By / Leigh Hunt. [*Illustrations of The Palace in Vol. I and of Holland House in Vol. II*] / In Two Volumes. / Vol. I. [Vol. II.] / London: / Hurst and Blackett, Publishers, / Successors to Henry Colburn, / 13, Great Marlborough Street. / 1855.

PAGINATION: Vol. I — Title, verso with imprint, [i-ii]; Preface, [iii]-iv; Contents, [v]-x; Text, [1]-306; 10 pp. publishers' announcements; Vol. II — Title, verso with imprint, [i-ii]; Contents, [iii]-vi; Text, [1]-288; 40 pp. publishers' announcements, dated March 1855.

Some sets lack the Preface. In two of the sets here noted this leaf is neatly pasted in. The set in calf does not contain it.

Orange cloth, covers blind stamped, backs decorated and lettered, uncut. Size  $7\frac{3}{4} \times 4\frac{3}{4}$  inches. From the Forman Library, with his bookplate.

ANOTHER SET as above with the autograph inscription on the verso of the front fly-leaf of volume one: *To Betsy Kent from her affectionate friend, the Author*. On each title-page is the autograph signature of Thornton Hunt.

ANOTHER SET as above in full polished calf, gilt backs, leather labels, t.e.g., uncut, by Rivière, and enriched with 80 splendidly executed engravings.

These engravings are: Hunt; Addison; Selwyn, Edgcumbe, and Williams; Henry VIII; Duchess of Kingston; Wellington; O'Connell; George IV; Wilberforce; Moore; Lady Blessington; Earl of Dorset; Franklin; Smollett; Charles II; Charles X of France; Mrs. Cosway; Fielding; Dr. Blackmore; Swift; Talleyrand; William Penn; Richard III; Cowper; Lady Spencer; Reynolds; Sir Isaac Newton; Shaftsbury; Dibdin; Coleridge; Cromwell; Ireton; Rogers; Sheridan; Addison; Metastasio; Buckingham; Earl of Warwick; Fairfax; Andrew Marvell; Milton; Fox; Lord Grenville; Hogarth; Walpole; James II; Napoleon; Clarendon; Sir Christopher Wren; Peter the Great; Mary II; Prior; Duke and Duchess of Marlborough; John of Gaunt; Anne Boleyn; Sophia Dorothea consort of George I; Count Konigsmark; Teresa Blount; Martha Blount; Bolingbroke; Miss Gunning;

THE OLD COURT SUBURB      2 vols.   1855   12mo  
Second Edition

ANOTHER SET has the autograph inscription on the title-page of volume one: *To Francis Worsley with the Author's best regards.*

THE OLD COURT SUBURB n. d. 8vo  
Third Edition

**TITLE: The Old Court Suburb; / or, / Memorials of Ken-  
sington, / Regal, Critical, and Anecdotal. / By / Leigh  
Hunt. / Third Edition. / London: / Hurst and Blackett,  
Publishers, / Successors to Henry Colburn, / 13, Great  
Marlborough Street.**



*To the Lord Chief Baron with the Author's best respects.*

# THE OLD COURT SUBURB;

OR,

## MEMORIALS OF KENSINGTON,

REGAL, CRITICAL, AND ANECDOTICAL.

BY

LEIGH HUNT.



*Second Edition, Revised and Enlarged.*

IN TWO VOLUMES.

VOL. I.

LONDON:

HURST AND BLACKETT, PUBLISHERS,

SUCCESSORS TO HENRY COLBURN,

13, GREAT MARLBOROUGH STREET.

1855.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Contents, [v]-viii; Text, [1]-301, imprint on verso.

The pages have been inlaid to royal 4to size,  $12\frac{3}{4} \times 10$  inches, as have also the illustrations, there being 92 additional portraits and views, some of them proofs. The binding by Mansell is green pebbled morocco, rich gold tooling on both covers and backbone, gilt edges.

The engraved portraits include: Hunt; Prior; Swift; Addison; James I; William the Conqueror; Marquis Camden; Wellesley; Wellington; Count D'Orsay; Daniel O'Connell; Hastings; Burke; Earl of Chatham; George IV; Wilberforce; Countess of Blessington; Canning; Moore; Sackville; Sir John Franklin; H. Thrale; Otway; Croker; Mrs. Inchbald; Sir Stephen Fox; Vanbrugh; Pope Pius IX; Cardinal Mazarin; Sir Samuel Garth; Talleyrand; Erasmus; Thomas Tickell; Sir John Carter; Sir Robert Peel; William IV; Sir David Wilkie; Dibdin; Lord Holland; Canova; Waller; Charles James Fox; Sir Isaac Newton; Petrarch; Andrew Marvell; Earl of Essex; George Howard; Henry William Paget; William Penn; Benjamin West; Voltaire; Earl of Orford; Earl of Nottingham; Nicholas Rowe; Duke of Richmond; Joshua Rynolds; Miss Farren; James II; Jeremy Bentham; Anne Hyde Duchess of York; Earl of Hertford; Edward Prince of Wales; Duke of Sussex; Bishop Burnet; Peter the Great; John of Gaunt; Queen Jane Seymour; John Knox; Anne Boleyn; Barton Booth; Dr. Mead; William Mason; Thomas Gray; Queen of France; Sir Anthony Vandyke; John Hunter; Duke of Kent; Princess Victoria; Duchess of Kent; Hannah More; General Burgoyne.

There is in the collection also a copy of the third edition in embossed dark blue cloth, gold design on cover, gilt back. Size  $7\frac{3}{8} \times 4\frac{1}{2}$  inches. Another copy is in wine-colored cloth, uncut. From the same plates the publishers issued an edition on thick paper, red cloth, lettered back, title in black on front cover, uncut. Size  $7\frac{5}{8} \times 5$  inches. The advertising inserts differ from those in the other issue.

A very delightful edition of this book was issued in 1902, the title-page reading: *The / Old Court / Suburb: or / Memorials of Kensington / Regal, Critical, & Anecdotal; / by / the late J. H. Leigh Hunt Esq: / edited by Austin Dobson, / & newly embellish'd / by / Herbert Railton, / Claude Shepperson, / & / Edmund J. Sullivan / Esqrs. / London: published by / Freemantle & Co: at 217 Piccadilly W. / 1902*

PAGINATION: Vol. I — Half-title, *The Old Court Suburb* / Vol.

I, verso with This Large Paper Edition is / limited to 150 numbered Copies, / each signed by the Artists. / No. , [i-ii]; Title, verso blank, [iii-iv]; Contents, [v]-vi; List of Illustrations, [vii]-ix, verso a drawing of Hunt's residence at 32 Edwardes Square; Introduction, [xi]-xvii, verso blank; Text, [1]-194; Notes, 195-211, imprint on verso. Vol. II — Half-title, verso as before, [i-ii]; Title, verso blank, [iii]-iv; Contents, [v]-vi; List of Illustrations, [vii]-ix, verso an illustration of a man reading; Text, [1]-194; Notes, 195-208.

Full genuine parchment, t.e.g., other edges uncut. Size  $8\frac{5}{8} \times 6\frac{3}{4}$  inches. There was also an issue of this edition on small paper,  $7\frac{3}{8} \times 5\frac{3}{4}$ , decorated cloth. The publishers are given as: London: A Constable & Co. Ltd — New York, Scott-Thaw. This carries the date 1903.

The frontispiece of volume one is a beautifully executed portrait in colors of Hunt. All the illustrations — 55 in the first volume and 53 in the second — are executed with a delicacy that is quite charming. The introduction by Dobson is a sympathetic sketch of Hunt during the latter years of his life, stressing the careful work he performed in the writing of *The Old Court Suburb*.

In my collection is an undated copy, a re-print of the third edition, one volume, half polished calf, t.e.g., uncut, red leather labels, pp. viii + 301.

This copy is extra-illustrated by the insertion of these engravings: Kensington Palace, 1745; Mrs. Inchbald; James I; Grand Entrance to Hyde Park; Thomas Gray; Burke; George IV as Prince of Wales; Countess of Blessington; Samuel Johnson; Louis XVI King of France; James Boswell; Franklin; Charles II; Charles Lamb; Holland House; George II; Sir Samuel Garth; John Gay; Penn; George Colman the Elder; Scott; Sir Isaac Newton; Sir David Wilkie; Michel Angelo; Petrarch; Rousseau; Westminster; Sir Philip Sidney; Earl of Abglesey; Voltaire; Chirk Castle; Pope; Addison; Elizabeth; Walpole; Fox; Holland; Bentham; Linnaeus; Queen Anne; Queen Mary; William III; Bolingbroke; Henry VIII; Anne Boleyn; George I; George Selwyn; Richard Edgcumbe and Gilly Williams; Marie Antoinette; Mrs. Clive; Mrs. Siddons; Madame du Barry. These engravings are clean and unspotted; the extra-illustrating has been done by a fine and discriminating hand.

*The Old Court Suburb* is an entrancing volume, filled with anecdotes of court life when royalty lived at Kensington. Hunt walks through the streets in systematic manner and tarries at each mansion long enough to tell us something of its history, of the people who lived there, and of those who visited each place.



From an original pencil drawing by Anne Gliddon,  
December 9, 1841, in my possession



Much of the matter appeared originally in *Household Words*. The volumes are full of rich anecdote. Said the *Athenæum*: "He thought no toil too great in hunting out small facts, that he might do his literary tasks with conscientious workmanship; a few pages of his antiquarian works (such as *The Town*, or *The Old Court Suburb*) represented weeks of the most diligent drudgery in searches over parish registers and local records."

## BEAUMONT AND FLETCHER

1855 8vo

## First Edition

HALF-TITLE: Beaumont and Fletcher. / By / Leigh Hunt.  
 TITLE: Beaumont and Fletcher; / or, the / Finest Scenes,  
 Lyrics, and other Beauties / of those two poets, / now first  
 selected from the whole of their Works, / to the exclusion of  
 whatever is Morally Objectionable: / with / Opinions of  
 Distinguished Critics, / Notes, explanatory and otherwise, /  
 and / a general Introductory Preface, / by / Leigh Hunt. /  
 London: / Henry G. Bohn, York Street, Covent Garden. /  
 1855.

PAGINATION: Half-title, verso with an announcement of Lamb's *Specimens of English Dramatic Poets*, [i-ii]; Title, verso with imprint, [iii-iv]; Dedication to Bryan Waller Procter, [this appeared in a few copies only], verso blank, not counted in the paging; Remarks on Beaumont and Fletcher, [v]-xxi, verso blank; Contents, [xxiii]-xxx, verso blank; Text, [1]-363, verso blank. At the end are 32 pages numbered and six not numbered of announcements of books published by Bohn.

Green embossed cloth, back lettered, mostly unopened. Size 7 $\frac{3}{8}$  x 4 $\frac{3}{8}$  inches. The end-papers are printed in blue. They contain lists of books issued by Bohn. Preserved in half brown levant morocco slip case, by The Torch Bindery.

On the title-page in Hunt's autograph is the inscription: *To Isaac Latimer, with Leigh Hunt's kind regards*. Accompanying the book is this letter, with envelope and seal, from the author to Latimer, dated Hammersmith, July 8th, and post-marked 1857:

*I should sooner have thanked you for the information which you were so good as*

*To Isaac Latimer, with Leigh Hunt's kind regards.*

# BEAUMONT AND FLETCHER;

OR, THE

*Finest Scenes, Lyrics, and other Beauties*

OF THOSE TWO POETS,

NOW FIRST SELECTED FROM THE WHOLE OF THEIR WORKS,

*To the Exclusion of whatever is Morally Objectionable:*

WITH

OPINIONS OF DISTINGUISHED CRITICS,

NOTES, EXPLANATORY AND OTHERWISE,

AND

A GENERAL INTRODUCTORY PREFACE,

BY

LEIGH HUNT.

LONDON:

HENRY G. BOHN, YORK STREET, COVENT GARDEN.

1855.

*to give me respecting yourself and your kindly value for my writings, had I not hoped to be able to send you a larger publication of mine than the selection from Beaumont and Fletcher, of which I beg your acceptance by the same post which brings you this letter. To apologize for substituting those illustrious poets for myself would it is true, be preposterous under any other circumstances; but you will understand me, and be a gainer besides; so I will say no more, except that I am truly and thankfully yours, LEIGH HUNT.*

*P. S. From all the books which I ever read about China (and I have read not a few) Mr. White's account of that much misunderstood people is the best I have met with in an English periodical. I hope he will give us more.*

When I secured these two items in April, 1918, of Walter Hill they were together, a rather astonishing thing after more than sixty years of wandering, but such sometimes is a collector's luck.

I have many letters from Hunt out in the country to Mrs. Hunt in town telling her of his work on this publication, and of his hopes that he would speedily realize some money from it to relieve pressing financial obligations.

Beaumont and Fletcher often were pretty free in their language, but Hunt carefully refrained from quoting objectionable passages. "Here," he says, "is all the best passion and poetry of the two friends, such as I hope and believe they would have been glad to see brought together: such as would have reminded them of those happiest evenings which they spent in the same room, not perhaps when they had most wine in their heads, and were loudest and merriest, and least pleased, but when they were most pleased both with themselves and with all things — serene, sequestered, feeling their companionship and their poetry sufficient for them, without needing the ratification of it by its fame, or echo. . . I must observe, that of the passages needing rejection, not a particle has been spared. The most cautious member of a family may take up the volume at random, and read aloud from it, without misgiving, in circles the most refined." — *Remarks.*

ANOTHER COPY as above without the dedication leaf. Facing page xv, of the Remarks, is a quarto leaf containing sixteen lines in Hunt's handwriting, the manuscript giving a different version of the text on that page. Laid in is a 4-page leaflet in Thornton Hunt's autograph of a "proposals" for "A farce in two Acts." Attached also is an 8vo page filled with notes in Hunt's autograph.

This copy is preserved in a brown morocco slip case, raised bands, gold letters, protective wrapper. The Buxton Forman bookplate is in the book.

ANOTHER COPY contains the dedication leaf, and the leaf bears the initials L. H. in Hunt's autograph. The title-page is lacking. The book was described by the London dealer from whom I made the purchase as the "Editor's Copy."



The dedication leaf appears in a few copies only. Bohn objected to its inclusion as it was a rule with him not to insert dedicatory matter in his publications. In a letter to J. F. [John Forster], see *Correspondence*, ii, 177, Hunt writes: "You know the contest I had with him on the subject, and all I could do was to bring him to a compromise: to wit, that while the general impression was not to be different in that respect from the whole of his dedicationless publications, a certain number of copies of it were to be printed, dedicated."

## STORIES IN VERSE

First Edition 1855 8vo


HALF-TITLE: Stories in Verse.

TITLE: Stories in Verse. / By / Leigh Hunt. / Now first collected. / With Illustrations. / London: / Geo. Routledge & Co., Farringdon Street. / New York: 18, Beekman Street. / 1855.

PAGINATION: Half-title, verso blank, [i-ii]; Frontispiece, illustration of the Palfrey, and an engraved title with an illustration of Abou ben Adhem and the recording angel, unpagged; Title, verso with imprint, [iii-iv]; Dedication to the Duke of Devonshire, [v]-vi; Contents, [vii]-ix, verso blank; Preface, [1]-37; A Study in Versification, from the Preface of the 1832 edition of his poems, [38]-54; Text, [55]-356.

Original blue cloth, center gilt, gilt back, uncut. Size 6 $\frac{3}{4}$ x4 inches.

To  
G. L. Craik  
from his affectionate friend the Author.



On the half-title is the autograph inscription: *To G. L. Craik from his affectionate friend the Author*; on the front inside cover is the autograph of Craik. See

STORIES IN VERSE.

BY

LEIGH HUNT.

*NOW FIRST COLLECTED.*

*With Illustrations.*

LONDON :

GEO. ROUTLEDGE & CO., FARRINGTON STREET.

NEW YORK : 18, BEEKMAN STREET.

1855.

*Correspondence*, 1862, ii, 233, for an interesting letter from Hunt to Craik concerning this copy. "You would not have had a copy of the book that has been cut open, could I have sent you another as quickly; but you will see by the paper covering that it has been kept in good condition."

ANOTHER COPY as above save that a two-page announcement of Routledge publications precedes the half-title, and the color of the binding is olive green. This copy is unopened.

Inserted are 173 lines in Hunt's autograph — an index by him to the third and fourth volumes of D'Herbelôt's *Bibliothèque Orientale*.

On the backbone of each of the above noted copies is the title Leigh Hunt's / Stories / in / Verse.

ANOTHER COPY as above has the publisher's announcement but is bound in red basket cloth and with a different gold design on the front cover, gilt edges, the backbone lettered Poems / by / Leigh Hunt. Another copy in the collection is in blue basket cloth, gilt edges, and lettered Poetical / Works / By / Leigh Hunt.

The original reading of *Rimini* has been restored in this edition of Hunt's poems. The collection is not inclusive. "Many other pieces . . . will appear in a subsequent volume, containing the whole of the Author's *Miscellaneous Poems*, should the sale of the present volume render it advisable; and the *Miscellaneous Poems* would be followed by a collection of *Dramas*, partly also hitherto unpublished; thus completing the whole of the author's productions in verse." — *Preface*.

Hunt makes a plea in the book for a more universal appreciation of Chaucer, whom he calls "Father of our Poetry." He had intended to close his Preface "with something very modest and very true, upon the difference, in various respects (I do not say in every respect), between my knowledge of what poetry ought to perform, and my own power of performing it." But he is "a little tired of helping incompetent critics to discover and overstate what is defective in me, and therefore shall leave them to gather the information where they can." In a slight reference to his *Story of Rimini* he remarks that he "had the pleasure of seeing it break up the monotony of the heroic system of versification then remaining. Had I written the poem now, I should have done much of it in a different manner, though I doubt whether with advantage to something in it of a certain youthful freshness." In a letter to John Hunter, May 30, 1855, (*Correspondence*, ii, 226), he writes: "There were lines in Moxon's edition of the poem which I would willingly restore too; and when another edition comes (should it come) I will ask your valuable aid in helping me to know what I should retain or what not from *any* of the editions: for in truth, what with my wishes to please the public, and propriety, and *impropriety* (so called), and truth itself, I have been for a long time fairly confused in my *Rimini*-scenery." And in a subsequent letter, July 11,

1855, to Hunter he says: "Our mutual friend Craik . . . poured forth the other day the whole loving-kindness of his heart in a criticism on my *Stories*, . . . for which, in spite of modesty, my own heart could not but most gratefully thank him." — *Correspondence*, ii, 227.

CONTENTS: Rimini; Hero and Leander; The Panther; Ballads of Robin Hood; Mahmoud; The Gentle Armour; The Palfrey; The Glove and the Lions; Abou ben Adhem; Godiva; Jaffar; The Bitter Gourd; The Inevitable; Wallace and Fawdon; Kilspindie; Abraham and the Fire-worshipper; Death and the Ruffians; Cambus Khan; The Infant Hercules and the Serpent; Paulo and Francesca; Ugolino and his Children; Medoro and Cloridano; Angelica and Medoro; Lazy-Corner; The Curate and his Bishop; The Battle of the Books.

POETICAL WORKS 2 vols. 1857 8vo  
First American Edition

HALF-TITLE: Leigh Hunt's / Poetical Works.

TITLE: The / Poetical Works / of / Leigh Hunt. / Now first entirely collected, revised by himself, / and edited with an Introduction / by / S. Adams Lee. / Complete in two volumes. / Volume I. [Volume II.] / Boston: / Ticknor and Fields. / M dccc lvii. Reprinted in 1859 and 1863.

PAGINATION: Vol. I — Half-title, verso an announcement of publications of Ticknor and Fields, unnumbered; Frontispiece, the Hayter portrait of Hunt engraved by H. Wright Smith; Title, verso with Copyright notice and imprint, [i-ii]; Contents, [iii], verso blank; Introduction [v]-xxx; Introductory Letter signed by Hunt and dated London, May, 1857, [1]-13, verso blank; Text, [15]-283, verso blank; Notes, [285]-297, verso blank. Vol. II — Half-title, verso blank, [i-ii]; Title, verso with copyright notice and imprint, [iii-iv]; Contents, [v]-viii; Text, [9]-300; Notes [301]-321, verso blank.

Original blue basket cloth, blind stamped, decorated and lettered backs. Size  $5\frac{1}{2} \times 3\frac{1}{2}$  inches.

Inserted in volume one before the Introductory Letter are twenty-five lines in Hunt's autograph giving the opening sentences of the printed matter. The closing lines of the Letter are inserted also. Facing the half-title is this authorization, in Mrs. Hunt's autograph, of American publication of Hunt's works:

THE  
POETICAL WORKS  
OF  
LEIGH HUNT.

NOW FIRST ENTIRELY COLLECTED, REVISED BY HIMSELF,  
AND EDITED WITH AN INTRODUCTION

BY  
S. ADAMS LEE.

COMPLETE IN TWO VOLUMES.

VOLUME II.

BOSTON:  
TICKNOR AND FIELDS.  
M DCCC LVII.

*Hammersmith near London*

*March 28th 1856.*

*I hereby authorize Mr. S. Adams Lee to negotiate for the publication of my works in the United States and will accede to any bargain made by him. It is also my wish, should he continue so to do that Mr. Lee write introductions, both to my poetical and my prose works, of whatever nature and length he pleases. And I furthermore authorize the same friend to associate with him, if he sees proper, in editing my works, the Rt. Rev. Alonzo Potter, D.D., LL.D. or any other literary gentleman or gentlemen, who may join with him in doing me that honour. —*  
LEIGH HUNT.

There is a second set of this edition in my collection. Three pages 8vo in Hunt's autograph are inserted among the pages containing the Introductory Letter, the matter being notes made by Hunt while preparing this Letter.

Inserted in the first volume of this set is a letter from Sir Frederick Pollock to Hunt, congratulating him on the success of his *Lovers' Amazements* which had been produced three days before at the "Lyceum." The play received its first publication in this American edition of Hunt's poetical works. The letter reads:

*Hatton, Hounslow, W. Saturday 23d Jany, 1858, ¼ past 5 a.m.*

*My dear Leigh Hunt*

*You have anticipated me — I was about to write to you when one morning I received a letter containing an order for admission to see your new drama. It was for Wednesday last, the day of The Queen's Ball at which my attendance had been commanded but I handed to my son the paper and I hear all manner of good about your success and I read the same in the Times newspaper — the "oracle of the age." It is vain at present to dream of a personal interview — or perhaps it wd. be more correct to say, this is the time to dream of it, for one can do nothing else — the reality is out of the question — but already the mornings are brighter and "yet a little while" and they will be warmer and when spring has ceased to have "icy fingers" and having fairly "set in" has abated her "usual severity" I hope we may achieve another chat. Meanwhile I remain with thanks, sincerely yours, FRED POLLOCK*

These volumes contain all the verses I have ever published with the exception of such as have been rejected by me in the course of re-perusal, and such others as were written at too early a period of life to possess any character of their own, and portions of an unfinished poem which I still hope to complete. I would fain have abridged the collection into a selection, and this too of a very small kind, in the hope of giving my verses a better chance of surviving me; but the wish was overruled, in deference to the better right of judgment belonging to the world at large, who, in any case, will ultimately keep or reject what they please, perhaps retain nothing. — *Introductory Letter.*

Hunt took great interest in the bringing out of this edition of his poems, in his *Autobiography* stating that a pleasant circumstance in his life "was the publica-

tion of an American edition of my collected poems, proposed to me and carried out in Boston by my friend Mr. Lee, one of the illustrious family of the Lees of Virginia, connections of Washington, and brother founders with him of the Republic."

In addition to the distinction of having his poems published in America in the manner of this edition, Hunt anticipated generous pecuniary returns. In this he was disappointed. It seems a remittance was sent but it did not reach him because of the dishonesty of the messenger.

CONTENTS: A Legend of Florence; Lovers' Amazements; Abraham and the Fire-worshipper; Feast of the Poets; Rimini; Corso and Emilia; Hero and Leander; The Panther; Ballads of Robin Hood; Mahmoud; Death and the Ruffians; Cambus Khan; The Gentle Armour; The Glove and the Lions; The Fancy Concert; Blue Stocking Revels; Captain Sword and Captain Pen; The Palfrey; Abou ben Adhem; Godiva; Jaffar; The Bitter Gourd; The Inevitable; Wallace and Fawdon; Kilspindie; Trumpets of Doolkarnein; Quiet Evenings; Grasshopper and Cricket; To Henry Robertson, John Gattie, and Vincent Novello; To my Wife; To Kosciusko; On a Lock of Milton's Hair; To the Author of "Ion"; The Fish, the Man, and the Spirit; Paganini; Our Cottage; A Heaven upon Earth; Reflections of a Dead Body; Politics and Poetics; Power and Gentleness; Morgiana in England; Thoughts on the Avon; To T. L. H.; To J. H.; Epistles to William Hazlitt, Barron Field, Charles Lamb; Hearing Music; On Hearing a little Musical Box; The Lover of Music to his Piano-forte; Thoughts on reading Pomfret's "Choice"; Wealth and Womanhood; Sudden Fine Weather; Alter et Diem; Hymn to Bishop St. Valentine; Lines to May and to June; Christmas; Rondeau; Lines in an Album; Love-Letters made of Flowers; Songs and Chorus of the Flowers; Songs of the Flowers; An Angel in the House; Bodryddan; To the Queen; To the Infant Princess Royal; Three Visions; Lines on the Birth of the Princess Alice; Right and Might; Doctor Ban; Dream within Dream; Ode to the Sun; and Translations from Homer, Theocritus, Catullus, Martial, Walter de Mapes, Randolph, Milton, Dante, Petrarca, Ariosto, Casa, Redi, Berni, Tasso, Casti, Alfieri, Marot, Boileau, Destouches, Tabourot, Boufflers, and Madame D'Houdetôt.

## FRASER'S MAGAZINE

1858 8vo

The February, 1858, *Fraser* contains Hunt's "Tapiser's Tale," from Chaucer. The May number has his "Shewe of Fair Seeming," in imitation of Spenser. These were the first publications.

## ENGLISH POETRY VS. CARDINAL WISEMAN

*Fraser's Magazine* for December 1859 contains a vigorous article by Hunt entitled "English Poetry vs. Cardinal Wiseman." Hunt valiantly defends his "poet of poets," Spenser, and Chaucer from an accusation made by the cardinal in his lecture "On the Perception of Natural Beauty by the Ancients and Moderns," that "in both too much, but I think exclusively in the later one, every rich description of natural beauty is connected with wantonness, voluptuousness, and debauchery."

## THE POETICAL WORKS OF LEIGH HUNT

First Edition 1860 8vo

HALF-TITLE: Routledge's British Poets. / The Poetical Works / of / Leigh Hunt.

TITLE: The / Poetical Works / of / Leigh Hunt. / Now finally collected, revised by himself, / and edited by his son, / Thornton Hunt. / With Illustrations by Corbould. / London: / Routledge, Warne, and Routledge, / Farringdon Street. / New York: 56, Walker Street. / 1860.

PAGINATION: Half-title, verso blank, [i-ii]; Frontispiece and an illustrated title-page, both leaves unnumbered; Title, verso with imprint, [iii-iv]; Introduction, [v]-vii, verso blank; Contents, [ix]-xv, verso blank; Text, [1]-422; Notes, [423]-455, verso with imprint; 8 advertising pages.

Original red embossed cloth, gold design on front cover, decorated and lettered back, gilt edges. Size 6½x4 inches. Including the frontispiece there are seven wood engravings in the book. Copies were bound also in purple and blue cloths.

This collection represents the whole body of Hunt's poetry as he would have it preserved, but it is not inclusive. The omission of certain poems caused some of Hunt's friends to place vigorous protests with Thornton Hunt, who edited the edition.



THE  
POETICAL WORKS  
OF  
LEIGH HUNT.

*Now Finally Collected, Revised by Himself,*

AND EDITED BY HIS SON,  
THORNTON HUNT.

WITH ILLUSTRATIONS BY CORBOULD.

LONDON :  
ROUTLEDGE, WARNE, AND ROUTLEDGE,  
FARRINGTON STREET.

NEW YORK : 56, WALKER STREET.

1860.

## A SAUNTER THROUGH THE WEST END

First Edition 1861 8vo

HALF-TITLE: A Saunter / Through the West End.

TITLE: A Saunter / Through the West End. / By / Leigh Hunt. / "Quacunq̃ue libido est, / Incedo solus." HORACE.  
 — *Ser. Lib.* i. 6. / In One Volume. / London: / Hurst and Blackett, Publishers, / Successors to Henry Colburn, / 13, Great Marlborough Street. / 1861. / *The right of Translation is reserved.*

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso with imprint, [iii-iv]; Contents, [v]-ix, verso blank; Text, [1]-251, verso blank; 8 pages of publishers' announcements.

Original red cloth blind stamped, gilt letters on back, uncut. Size 7½x5 inches.

ANOTHER COPY in blue scored calf, gold lines on covers, full decorated back, bands and labels, t.e.g., by Zaehnsdorf.

The papers comprising the publication appeared originally in the *Atlas* newspaper, 1847. Included are articles on Piccadilly, Bond Street, Regent Street, St. James's, Haymarket, Pall Mall, the Clubs, anecdotes and reminiscences of celebrated residents, literary and historical associations.

In this book, page 209, Hunt speaks of "Wiley and Putnam (ominous-sounding names), who were helped to grow rich by unpaid English literature, because their ancestors threw off both Church and State, and mother country. An English man of letters certainly passes the doors of American booksellers in London with very singular feelings. He knows they will snatch hold of his book the moment it is published, sell thousands of copies of it on the other side of the Atlantic without giving him the benefit of a stiver, and perhaps have the pleasure of seeing him go by their London windows in the rain, while they are flourishing in a big house over his head. We suppose it is all right, and proper, and consistent, and free-born, and independent, and respectable, and slave-holding, and lovely, and going-ahead. It is certainly going another man's head, though with a considerable quantity of their own face beneath it. . . These . . . receivers of stolen goods will certainly hear more of this from our English writers if they do not reform. . . It is really high time that those who claim the right of admiring such men, and of being received among their respectable fellow-citizens in the class of trade and commerce, should cease to aid in the deterioration of the national character by lowering the money-making part of it to its unhandsomest condition, and plundering the authors of other countries. It is not respectable; it is not decent; it is not

*John Calverley*

A SAUNTER  
THROUGH THE WEST END.

BY

LEIGH HUNT.

"Quacunque libido est,  
Incedo solus."

HORACE.—*Ser. Lib. i. 6.*

IN ONE VOLUME.

LONDON :  
HURST AND BLACKETT, PUBLISHERS,  
SUCCESSORS TO HENRY COLBURN,  
13, GREAT MARLBOROUGH STREET.

1861.

*The right of Translation is reserved.*

even 'shrewd,' and 'clever,' and 'going a-head,' if success is to be anything better than a paltry strongbox."

He says of Byron that "He was by nature a genial and generous man, spoiled by the most untoward circumstances in early life. He vexed his enemies, and sometimes his friends; but his very advantages had been hard upon him, and subjected him to all sorts of temptations. May peace rest upon his infirmities, and his fame brighten as it advances."

## THE CORRESPONDENCE OF LEIGH HUNT

First Edition 2 vols. 1862 8vo

TITLE: The / Correspondence / of / Leigh Hunt. / Edited by his Eldest Son. / "What if some little payne the passage have, / That makes frayle flesh to feare the bitter wave? / Is not short payne well borne, that brings long ease, / And layes the soule to sleep in quiet grave? / Sleepe after toyle, port after stormie seas, / Ease after warre, death after life, does greatly please." / Spenser's "FAERIE QUEENE." / With a Portrait. / In Two Volumes. / Vol. I. [Vol. II.] / London: / Smith, Elder & Co., 65, Cornhill. / M.dccc.lxii. / [*The right of Translation is reserved.*] The two title-pages are identical except that in volume two the words "With a Portrait" are omitted. The frontispiece of volume one is a photographic reproduction of the Lawrence portrait.

PAGINATION: Vol. I — Title, verso blank, [i-ii]; Contents, [iii]-iv; Note by Thornton Hunt, [v]-viii; Text, [1]-333, verso blank; two pages announcing works by Hunt and 16 pages of Smith, Elder announcements, dated February 1862. Vol. II — Title-page, verso blank, [i-ii]; Contents, verso blank, [iii]-iv; Text, [1]-331, imprint on verso.

Two volumes, original light brown cloth. Size 7 $\frac{3}{4}$ x5 inches.

On the fly-leaf of volume two is the autograph signature of A. B. Procter, wife of Bryan Waller Procter. Inserted in volume one is an autograph letter of Hunt, one page 8vo, Upper Cheyne Row, Friday morning, no year, no addressee. The paper is water-marked 1833.

THE  
CORRESPONDENCE  
OF  
LEIGH HUNT.

EDITED BY HIS ELDEST SON.

"What if some little payne the passage have,  
That makes frayle flesh to feare the bitter wave ?  
Is not short payne well borne, that brings long ease,  
And layes the soule to sleep in quiet grave?  
Sleepe after toyle, port after stormie seas,  
Ease after warre, death after life, does greatly please "  
SPENSER'S "FAERIE QUEENE,"

WITH A PORTRAIT.

IN TWO VOLUMES.

VOL. I.

LONDON:  
SMITH, ELDER AND CO., 65, CORNHILL.

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M.DCCC.LXII.

[The right of Translation is reserved.]

*It will give me great pleasure on many accounts to come and dine with you in my beloved old Hampstead, and I will be with you accordingly at the hour you mention. Many thanks for the rest of your letter. I will say no more on that subject but this — that at the time you and I mistook one another, I was suffering under disappointments to a very extreme degree, and witnessing privations in my family which it is better to pity authors for in books, than to hear them relate while living. God bless you and all of us in this world so full of beauty and struggle and hope; and pray believe me, dear sir, faithfully and heartily yours, LEIGH HUNT.*

Volume two has inserted this letter from Hunt to Charles Knight Esqre, 22, Ludgate Street, and dated 4, Upper Cheyne Row, Chelsea, April 3, no year:

*I have just this minute received your kind and welcome letter every word of which is made doubly precious to me by reasons which I need at present do no more than allude to. I find, that even a difference between two spirits made (I trust) to harmonize with and respect each other, is no exception, in the long run, to the beautiful saying of the poet about the soul of goodness in things evil, if men will be but wise and kind enough to fetch it out, and as I have long felt nothing but kindness and thanks toward you, so your present conduct makes me proud to feel them, and to rejoice in owning myself in more than one instance the obliged person. Good God! worldly success is a very fine thing, and sometimes a very excellent and humane thing, and proper for a thousand benevolent reasons yet the kindly feelings are still the top and flower of it all, and beautiful for their own sakes, and apart from it. Be pleased to accept the heartiest pressure of my hand.*

*You will see by the letter inside the enclosed packet, what I had written to you last night, before I was aware of your having made any communication to me through the office in Crane Court. The gentleman who brings you this, and who was the proposer of the work to me is a nephew of Mr. Holt the barrister, will avail himself most gladly and thoughtfully of any suggestions you are kind enough to make him respecting the business part of the work; and I need not say what a good they might be to me. I have a share in the work for editing it, and if it succeed, it will be success to me indeed, and blessing incalculable.*

*I will do myself the pleasure as soon as possible of calling on you in Ludgate Street, and thanking you again for all kindness to yours ever most sincerely, LEIGH HUNT.*

Inserted also is this letter from Edmund Peel, Bonchurch, Isle of Wight, March 2, 1862, to Thornton Hunt:

*Accept my grateful thanks for the two volumes which reached me yesterday morning. I had so little looked for so valuable a gift, that I had ordered the work two months ago, but was told it was not out. I have been waiting for it ever since. I shall not, however, countermand the work, but when it does reach me, shall give it either to my neighbour, the Revd. James White, or to my brother Lawrence. I will write to you again when I have cut all the pages, and read all the*

## 282 MY LEIGH HUNT LIBRARY

*letters. I was touched by the kind and self-postponing manner in which you speak of Vincent, as "the most devoted of Leigh Hunt's sons." Whether he were or not, I am not competent to decide; but I can appreciate the generous allowance and admission of Vincent's elder brother.*

*It has a singular appearance, "J. F.," among the full length names, alone in initials among them. All literary men know that it means John Forster; and that he was perhaps the most intimate of your Father's friends. It reminds one of when a King or Kesar travels as a Count.*

*One misses, naturally, letters to Keats and Hazlitt. I looked into my "Life and Letters of Keats" (gift of Moxon) but though I find innumerable allusions to your Father, not a letter to him. While they lived both at Hampstead, few, if any, letters would have passed between them, but one might reasonably conclude, that when Keats was absent, as in Devonshire, Hampshire, or in the North, he would write to one so fond of the country as your Father, and more than most men capable of nice discrimination and full appreciation.*

*Hazlitt is probably alluded to in the first page of your "Note." There must also have been letters to Byron, which one is sorry to have missed. Perhaps, in a future edition, some of the last ones will come to light. However that may be, enough remains to prove the wit, the humour, the fancy and imagination, the large charity, the sweet allowance, and the loving kindness of one who will always have a place in the hearts of men.*

ANOTHER SET as above save in the binding, which is a reddish brown embossed cloth, lettered on backs: The / Correspondence / of / Leigh Hunt. / Edited by his / Eldest Son. / Vol. I. [Vol. II.] / The 16 pages of publishers' announcements are omitted. This probably represents a late binding.

ANOTHER SET in three quarters green morocco, decorated backs, bands and letters, t.e.g., uncut.

There are inserted 76 extra illustrations, including an original drawing. Among the illustrations added are: Pembroke College, Oxford; R. W. Elliston; Dryden; Mathews the actor; William Horsley; Bentham; Brougham; Sir Francis Burdett; William Roscoe; Byron; Sir David Wilkie; Moore; Southey; Lansdowne; Brougham's residence in Westmoreland; Francis Jeffrey; Keats; Shelley; Godwin; Gifford; Fielding; Baron Bergami; Palazzo Villa France at Pisa; View of Pisa; Countess Guiccioli; Vincent Novello; Elizabeth Kent; Florence; Mary Russell Mitford; Lamb; Edward Irving; Campbell; Pasta; Knowles; Sir John Bowring; Mrs. Orger; Earl of Durham; Holland House; Macaulay; Melbourne; Talfourd; Queen Victoria; Petrarch's House; Cath. Stepney; Ainsworth; Lord John Russell; George IV; Burke; Mrs. Gore; Wordsworth; Sadler's Wells Theatre; Horne; Carlyle; Dickens; Miss Pardoe; Mendelssohn; Mrs. Chatterley; T. Warton; John O'Keefe; Wilkie Collins; Southwood Smith; Buckstone; Ellen Tree; T. Moscheles; James Montgomery. All are engravings with the exception of one, a drawing of William Horsley.

Thornton Hunt has made a selection only from the letters of his father. The collection by no means is inclusive. It is a matter for regret that many of the letters are not printed in full, and that others are not faithful and painstaking transcripts of the originals. In fact, the editing seems to have been hastily performed. However, we are glad for the work Thornton Hunt has given us.

THE BOOK OF THE SONNET      2 vols.   1867   8vo  
First Edition

TITLE: The Book / of / The Sonnet / Edited by / Leigh Hunt and S. Adams Lee / Vol. I. [Vol. II.] / [*Portrait of Hunt*] / Boston / Roberts Brothers / 1867

PAGINATION: Vol. I — Title, verso with copyright notice dated 1866, and imprint, [i-ii]; Dedication to George H. Boker, verso blank, [iii-iv]; Publishers' Notice, verso blank, [v-vi]; Contents, [vii]-ix, verso blank; Introductory Letter to S. Adams Lee signed Leigh Hunt, [xi]-xiv; half-title, An Essay on the . . . Sonnet by Hunt, verso blank, [1-2]; Text of Hunt's Essay, [3]-91, verso blank; half-title, American / Sonnets and Sonneteers, [93], verso blank; text, [95]-131, verso blank; half-title, English Sonnets, verso blank, [133-134]; Text, [135]-340. Vol. II — Title, verso with copyright notice and imprint, [i-ii]; Contents, [iii]-vi; half-title, English Sonnets continued, verso blank, [1-2]; Text, [3]-109, verso blank; half-title, American Sonnets, verso blank, [111-112]; Text, [113]-343, verso with Erratum line.

Original green cloth, quotations from Boileau and Wordsworth in gold on front cover, lettered backs, gilt tops, uncut. Size 7x4½ inches. The title-pages are in red and black. Some copies of this edition are bound in red cloth.

These volumes came from the library of James T. Fields. Each volume has his autograph signature on the title. They are further enriched by the insertion of Sonnets in Thornton Hunt's autograph. In the first volume Wordsworth's sonnet, 14 lines, "On the Extinction of the Venetian Republic," is inserted among the front flys. There are three sonnets in manuscript in the second volume: Thomas Wade's "Shelley and Keats, and their Reviewer"; Thomas James Judkin's "A Character Drawn from the Life"; and George Powell Thomas's second sonnet, "To Constance, in Absence." The latter manuscript has on the verso the autograph inscription "Leigh Hunt's autobiographic copy for his Book of the Sonnet,



*James I. Field*

THE BOOK  
OF  
THE SONNET

EDITED BY  
LEIGH HUNT and S. ADAMS LEE

VOL. I



BOSTON  
ROBERTS BROTHERS  
1867

E. C. Stedman." This is an error, for the handwriting is Thornton's. The Wade sonnet is in the autograph of Adelaide Procter; the title and the note are in Hunt's autograph. Page 84 of volume two has an error in the folio; "David Gray," in place of "English Sonnets."

This publication was issued simultaneously in England, red decorated cloth, verso of title-page blank, dedication omitted, its place being taken by a note from the London publishers, Sampson Low, Son, and Marston, whose name appears on the title-page in place of Roberts Brothers. The front covers of the London edition have gilt lines and corner ornaments and are lettered: The Book of / the Sonnet / Vol. I. [Vol. II.] / Edited by / Leigh Hunt / & S. Adams Lee. At the end of the first volume are 16 pages of book announcements.

A Large Paper edition was published in America in 1885, bound in light blue paper boards, white labels on backs, lettered in red and black, uncut. Size 8x5½ inches. The back labels read: The Book / of / The Sonnet / by / Leigh Hunt / and / S. Adams Lee / First Edition / Large Paper / Etched Portraits / Vol. I. [Vol. II.] Preserved in half morocco slip case.

The verso of the second fly-leaf in this set, in each volume, carries these words: "This Large Paper Edition of 100 numbered copies, printed in 1867, is now first published, with the addition of two etched portraits, by William Evarts Benjamin, New York, 1885." My copies are numbered 63 and 64. The pagination in the volumes is identical with that of the 1867 American edition, except that the preliminary pages in volume one are in a different order, due to an error on the part of the binder in folding, the dedication to Boker and the note of the publisher following the Contents page instead of preceding it. On the versos of the title-pages this line is added in parentheses: "One Hundred Copies printed." Volume one of this set is enriched with portions of the autograph manuscript of Hunt's Introductory Letter. The title and seven lines of the beginning of the text are inserted facing the printed matter of which the fragment is a copy. There are also two pages 8vo of the manuscript copy covering the conclusion of the text of the Letter.

I have also the American edition bound in half levant, t.e.g., with the E. C. Stedman book labels.

In my collection is the manuscript copy used by the printer of *The Book of the Sonnet*, nearly complete. All is here except a half-dozen sonnets. The manuscript is by S. Adams Lee, the American editor of the sonnets. Accompanying the manuscript are several clippings from newspapers of reviews of the publication.

## LIST OF THE WRITINGS OF HAZLITT AND HUNT

First Edition 1868

**TITLE:** List of the Writings / of / William Hazlitt / and / Leigh Hunt, / chronologically arranged; / with Notes, descriptive, critical, and explanatory; / and a selection of opinions regarding / their Genius and Characteristics, / by distinguished contemporaries and friends, / as well as by subsequent critics; / preceded by / a Review of, and Extracts from, Barry Cornwall's "Memorials of / Charles Lamb," with a few words on William Hazlitt / and his Writings, / and a Chronological List of the works of / Charles Lamb. / By / Alexander Ireland. / London: / John Russell Smith, 36, Soho Square. / 1868. / Two hundred copies printed.

**PAGINATION:** Title, verso blank, [i-ii]; Dedication to Charles and Mary Cowden Clarke, verso blank, [iii]-iv; Contents, [v]-vi; Introduction, [vii]-xvii; Comments on William Hazlitt, and Leigh Hunt, [xiv-xxiv]; Text, [3]-233, verso blank. Pages 1 and 2 were omitted in the paging.

Half olive morocco, lettered back, t.e.g., uncut. Size  $8\frac{1}{2} \times 5\frac{3}{4}$  inches. Ireland has an autograph note on the verso of the front fly certifying that this copy is one of the three on large paper.

Inserted before the title is this letter from Edmund Ollier to Ireland, dated March 28th, 1868:

*I have recd. from Mr. Hotten your most welcome volume, and the very kind and flattering letter by which it is accompanied. To me the book is in the highest degree interesting, and I shall prize it greatly. I knew Leigh Hunt well for several years, and hold his memory in loving reverence. The article from the Spectator, which you quote at pp. 95-6-7, was by me. It was written at the special request of my friend Mr. Thornton Hunt, and at the same time I wrote a paper on his father in the Daily News, and another in the Atlas, of which I was at that time the Editor. These articles contain some particulars of his last moments, not published elsewhere; but they are more correctly given in the Atlas than in the Daily News, Mr. Reynell having set me right in some minor points. The passages from All the Year Round attributed at pp. xix and 81 to Mr. Dickens are also by me; so also is*

*the quotation at p. 199 from the Leader, which I then sub-edited. I also wrote a long article in the Leader on the production at the Lyceum Theatre of "Lovers' Amazements" — an article with which I recollect L. H. was exceedingly pleased, for the spirit of personal regard towards himself by which it was animated. Of Dickens's own testimony to the genius and excellence of our friend, there is not only the article in A.Y.R. of Dec. 24th, 1859, to which you allude at p. 83, but a very pleasant paper (which I think you have overlooked) in Household Words of June 16, 1855, called "By Rail to Parnassus," and consisting of a quaint review of Leigh Hunt's Poems, then just republished. Your own article from the Manchester Examiner I have read with much pleasure. I think it a capital piece of criticism on the man and the writer.*

*Hazlitt and Lamb I do not recollect for I was a mere child when they died; yet I shall read with interest (second only to the interest I feel in Leigh Hunt) those portions of your book which refer to them.*

*Many thanks for the kind expressions you use as to my poems. I purposely made the volume brief, partly from motives of economy, and partly because I wished to give only what I considered the best. But how did you come to know that the poems abt. which you inquire were by me? for they were published anonymously. I have been so accustomed to regard myself as the obscurest of men, that your being aware of the fact in question is almost startling to me. If ever I have the good fortune to get as far north as Manchester, I shall hope to take you by the hand; and meanwhile am*

*Yours very sincerely and gratefully, EDMUND OLLIER.*

Mr. Ireland's book is the foundation of all subsequent attempts at a Hunt bibliography. Unfortunately, the publication is inaccurate in some instances and is not to be relied upon for "points," though it is indispensable to the collector of Hunt first editions. Neither is it inclusive.

There is another copy in the collection bearing the autograph inscription: *To M. D. Conway Esqr with kind regards from Alexr Ireland Feby 21st 1870.*

Inserted is a letter from Hunt to Edmund Ollier, with envelope and stamp, dated Hammersmith, Feb. 16, postmarked Feb. 17, 1858, reading:

*Pray do not feel a moment's longer vexation at these contretemps. You are distressed, I can see, chiefly on my account and I am extremely sensible of your kindness towards me in being so; but as it is quite impossible for me to have a moment's doubt of such zeal for me on your part, however you may suppose it to seem compromised by such mischances, so I dare say they themselves are only owing to some idiosyncrasy (fine big useful word) on the part of our friend, who feels it the more afflict him the more he tries to overcome it; and unless I found some unanswerable reason to the contrary, I should always fancy him tearing as much hair from his head as decency of appearance would allow, were he to err so half a dozen times. Be perfectly certain, my dear lad (you know you are a lad still to my Septuagenarity) that although I jest in words, this is what I literally*

*feel, and that the thought of you never does or can give anything but the most cordial pleasure to Your affectionate old friend, LEIGH HUNT.*

*Love to your dear father, mother and all.*

*Besides, I did last evening a good deal of work, for which I have lately wanted time. But it will be quite over by Saturday, when I shall look out for you.*

ANOTHER COPY has the fly-leaf carrying the autograph inscription: *John Bell Esqr. with Alexr Ireland's compliments. Feb. 18, 1868.*

Inserted is this letter from Ireland to Robert Browning, dated July 8th, 1883:

*I have just been reading in this week's "Athenæum" Leigh Hunt's charming and characteristic letter to you. Let every lover of Hunt be grateful to you for this. I am deeply so, and I claim to be a lover of Hunt in virtue of having known him, and visited him, and corresponded with him for 22 years, of having been a reader of his from my 18th year, and of having many years ago printed a Bibliographical List of his voluminous works with notes, elucidations, contemporary and subsequent opinions about him, &c &c. You have conferred a boon on literature by allowing this letter to be printed. As you have avowed yourself as an admirer of his genius and character, I may be pardoned for sending you some pages I have put together about him and Hazlitt, which you will find in the Appendix to a little volume of mine, called "The Book-Lover's Enchiridion" sent herewith. Of this volume I am preparing a new and much enlarged edition, in large type, and this prompts me to say that it would add to the value of its contents if I could have the privilege of including a passage from your writings on the special subject to which it is devoted, viz. the solace and companionship of books, and what they do for us as guides, counsellors and friends. I have all your books and am a diligent reader of them, and my wife is even a more earnest and grateful student of them than I am. Hitherto I have been unable to find any suitable passage. You will find I have given some lines from that peerless poem "Aurora Leigh." I would fain add your name to the bead-roll. It has often struck me that a volume of Selections from Hunt's Prose Works, as well as his Poems, (a desideratum in our literature) might be made, which would be welcome to many. In my admiration of Hunt I have in the course of years gathered everything he has printed, and I have much of his in the shape of forgotten articles in magazines between 1820 and 1859, which have never been re-printed. To me it would be a labour of love to make such a selection; but I must not detain you longer. I am, Dear Sir, yours faithfully and gratefully ALEXR IRELAND.*

*P. S. I may say that the printing of the new edition of my book has got to 1811, and as the contents are in chronological order, and as you were born in 1812, a suitable passage, if one can be found, would just be in the nick of time.*

It is a matter of interest to note that a bookish excerpt from Browning is absent from Ireland's compilation.

*Edmund Ollier*

A

TALE FOR A CHIMNEY CORNER,  
AND OTHER ESSAYS.

BY  
LEIGH HUNT.

*FROM THE "INDICATOR," 1819-1821.*

EDITED  
WITH INTRODUCTION AND NOTES)  
BY EDMUND OLLIER.

LONDON:  
JOHN CAMDEN HOTTEN, PICCADILLY.

*[All rights reserved.]*

1869.

## A TALE FOR A CHIMNEY CORNER

1869 8vo

First Edition

TITLE: A / Tale for a Chimney Corner, / and Other Essays.  
 / By / Leigh Hunt. / From the "Indicator," 1819-1821. /  
 Edited / (with Introduction and Notes) / by Edmund Ol-  
 lier. / London: / John Camden Hotten, Piccadilly. / [*All*  
*rights reserved.*] [1869]

PAGINATION: Blank, verso with a picture of the Kensal Green monument, [i-ii]; Title, verso blank, [iii-iv]; Contents, [v]-vi; blank, verso a portrait of Hunt drawn on wood by Charles Gliddon from an unpublished portrait by Mrs. Gliddon, [vii-viii]; "Leigh Hunt," a sketch by Edmund Ollier dated March, 1869, [ix]-xxxii; Essays by Leigh Hunt, 41 of them, all from *The Indicator*, [33]-346; Prospectus signed by S. C. Hall, Edmund Ollier, and S. R. Townshend Mayer soliciting contributions toward a monument for Hunt's grave in Kensal Green cemetery and a brief note and list of subscribers, [347]-350.

Green cloth, silver lettering on front and down the back. Size 6¼x4½ inches.

Edmund Ollier's copy with his autograph signature on the title page and a number of text corrections by him. On the page containing the Gliddon portrait of Hunt is the autograph inscription: *A well meant representation; but not at all a good one.* E. O.

At the end of this publication Ollier gives the Prospectus soliciting funds for the Kensal Green monument to Hunt and the list of subscribers. Inserted is this letter from George Cruikshank regretting he could not attend the dedication of the monument October 19, 1869:

Octr. 18th, 1869

To S. C. Hall and Emd. Ollier, Esqrs.

Gentlemen:

*I have to thank you for the card of invitation to the "Inauguration of the Leigh Hunt Memorial," and am extremely sorry that I shall not be able to attend upon the occasion, as a mark of respect to the memory of a man whom I hold in high esteem, and who I knew from my boyhood, but at 2 o'clock tomorrow (Tuesday) I have to be present at the opening of the "Band of Hope Union Bazaar" at the Agricultural Hall, and as I have to be one of the speakers upon this occa-*

*sion, am of course bound to attend. I am Gentlemen yours very truly* GEO. CRUIKSHANK

A poem to "Leigh Hunt," by Edmund Ollier, is pasted on the inside front cover and first fly.

ANOTHER COPY as above has on the verso of the front fly-leaf the autograph inscription *Robert Browning Esq. in Memory of Leigh Hunt.*

Chatto and Windus later acquired the plates, issuing the book as one of their "Golden Library" Series, incorporating at the back a list of their publications, 40 pages.

#### ABOU BEN ADHEM AND THE ANGEL

*Abou Ben Adhem (may his tribe increase!)*  
*Awoke one night from a deep dream of peace,*  
*And saw, within the moonlight in his room,*  
*Making it rich, and like a lily in bloom,*  
*An angel, writing in a book of gold;*  
*Exceeding peace had made Ben Adhem bold:*  
*And to the presence in the room he said,*  
*"What writest thou?" The vision rais'd its head,*  
*And, with a look made of all sweet accord,*  
*Answer'd, "The names of those who love the Lord."*  
*"And is mine one?" said Abou. "Nay, not so;"*  
*Replied the angel. Abou spoke more low,*  
*But cheerly still; and said, "I pray thee, then,*  
*Write me as one that loves his fellow-men."*  
*The angel wrote and vanish'd. The next night*  
*It came again, with a great wakening light,*  
*And shew'd the names whom love of God had bless'd,*  
*And lo! Ben Adhem's name led all the rest.*



## A DAY BY THE FIRE

First Edition 1870 8vo

HALF-TITLE: Day by the Fire.

TITLE: A / Day by the Fire; / and Other Papers, / hitherto uncollected. / By / Leigh Hunt. / "Matchless as a fireside companion." — ELIA. / Boston: / Roberts Brothers. / 1870.

PAGINATION: Leaf announcing American editions of *The Seer*, and *The Book of the Sonnet*, [1-2]; Half-title, verso blank, [3-4]; Title, verso with copyright notice dated 1869 and imprint, [5-6]; Prefatory Note dated Chelsea, November 18, 1869, and signed J. E. B.[abson], verso blank, [7-8]; Excerpts of appreciations of Hunt, verso blank, [9-10]; Contents, [11]-12; Text, [13]-368; 4 pp. announcements of American editions of works by William Morris.

Original green cloth, back lettered, gilt top. Size  $6\frac{7}{8} \times 4\frac{1}{2}$  inches. Some copies were bound in brown cloth, and some in green.

The book was published the same year in London by Sampson Low, Son, and Marston. The pagination is the same as in the American edition, the only change being in the name of the publisher and the leaving of the verso of title blank, and the insertion at the back of 16 pp. of book announcements. The binding is green cloth, gold lines, decorated back, red label. My copy is in three-quarters blue morocco, t.e.g., original cover and back strip bound in.

The papers here first collected were originally published in *The Reflector*, *The Examiner*, *The Indicator*, *The London Journal*, *The Monthly Chronicle*, and *The New Monthly Magazine*; and were written at widely different periods in the author's life — in his early manhood, middle life, and old age. — *Prefatory Note*.

CONTENTS: A Day by the Fire; On Commonplace People; A Popular View of the Heathen Mythology; On the Genii of the Greeks and Romans; On the Genii of Antiquity and the Poets; Fairies; Genii and Fairies of the East; The Satyr of Mythology and the Poets; The Nymphs of Antiquity and of the Poets; The Sirens and Mermaids of the Poets; Tritons and Men of the Sea; On Giants, Ogres, and Cyclops; Gog and Magog, and the Wall of Dhoulkarnein; Aeronautics, Real and Fabulous; On the Talking of Nonsense; A Rainy Day; The True Enjoyment of Splendor; Retrospective Review; The Murdered Pump; Christmas Eve and Christmas Day; New Year's Gifts; Sale of the late Mr. West's Pictures; Translation from Milton; The Bull-Fight; Love and Will.

A

# DAY BY THE FIRE;

And Other Papers,

*HITHERTO UNCOLLECTED.*

BY

LEIGH HUNT.

"Matchless as a fireside companion." — ELIA.

BOSTON:

ROBERTS BROTHERS.

1870.

## THE WISHING-CAP PAPERS

1873 8vo

First Edition

HALF-TITLE: The Wishing-Cap Papers.

TITLE: The / Wishing-Cap Papers. / By / Leigh Hunt. / Now first collected. / Though I cannot promise as much entertainment, or as much elegance / as others have done, yet the reader may be assured he shall have as much / of both as I can. He shall, at least, find me alive while I study his / entertainment; for I solemnly assure him I was never yet possessed of the / secret at once of writing and sleeping. / GOLD-SMITH. / Boston: / Lee and Shepard, Publishers. / New York: / Lee, Shepard and Dillingham. / 1873.

PAGINATION: Half-title, verso with a quotation from Carlyle, 1-2; Title, verso with copyright notice and imprint, [3-4]; To the Reader, dated Melrose, December 4, 1872, and signed J. E. B., 5-6; Contents, 7-8; sub-title, verso with quotations from Hunt and an editor's note, 9-10; Text, Nos. I-XI of The Wishing-Caps, 11-114; sub-title, Miscellaneous / Essays and Sketches, verso with a quotation from Shaftesbury, [115-116]; Text, 117-455, verso blank.

Original blue embossed cloth, title in rectangular gold border in center of front cover, lettered back. Size  $6\frac{3}{4} \times 4\frac{1}{2}$  inches. Copies were bound also in a reddish-brown cloth. I have a copy of the latter the front fly containing this autograph inscription: *To John G. Whit-  
tier, with sincere regards and good wishes. From J. E. Babson.*

The book was issued in London in 1874 by Sampson Low, Marston, Low & Searle. This edition is identical with the American edition save the change on the title-page of the names of the publishers and the addition at the end of 48 pages of publishers' announcements dated October 1873. The binding is dark green cloth, gold lines on front cover, decorated back, red leather labels, t.e.g.

The Wishing-Cap papers here included appeared in *The Examiner* March 28, 1824-October 16, 1825. In a letter to Bessie Kent dated June 2, 1824, Hunt wrote: "Pray tell me if you know anything good said of my *Wishing-Caps*; for my brother after his usual cold-seeming fashion, says nothing; though, indeed,

THE  
WISHING-CAP PAPERS.

BY  
LEIGH HUNT.

*NOW FIRST COLLECTED.*

Though I cannot promise as much entertainment, or as much elegance as others have done, yet the reader may be assured he shall have as much of both as I can. He shall, at least, find me alive while I study his entertainment; for I solemnly assure him I was never yet possessed of the secret at once of writing and sleeping.

GOLDSMITH.

BOSTON:  
LEE AND SHEPARD, PUBLISHERS.  
NEW YORK:  
LEE, SHEPARD AND DILLINGHAM.  
1873.

he was moved, in his own person, to call the first packet I sent him 'excellent.' Think of that." *Correspondence*, i, 222. John Hunt on September 1, 1824, refused longer to use every week the contributions of his brother. This refusal was one of the causes of the temporary estrangement of the brothers.

"At Maiano I wrote the articles which appeared in the *Examiner* under the title of the *Wishing-Cap*. . . They contained some germs of a book . . . called *The Town*, as well as some articles since approved of in the volume entitled *Men, Women, and Books*. . . When I put on my cap, and pitched myself in imagination into the thick of Covent Garden, the pleasure I received was so vivid . . . that sometimes when I walk there now, the impression seems hardly more real."

CONTENTS: A Walk in Covent Garden; Piccadilly and the West End; A Walk in the City; Whitehall; St. James's Park; Spring; Rainy-day Poetry; Eating and Drinking; The Valley of Ladies; Love and the Country. And under the title of Miscellaneous Essays and Sketches: Personal Reminiscences of Lords; A Letter, on, to, and by the Book-Personage known by the name of "The Reader"; Dr. Doddridge and the Ladies; Confectionery: A Treatise on Devils; A Few Words on Angels; Child-bed, a Prose Poem; Rousseau's Pygmalion; On the Suburbs of Genoa and the Country about London; Coffee-houses and Smoking; Wit made Easy; The Fencing-master's Choice; Twilight Accused and Defended; Table-wits; Going to the Play Again; Ladies' Bonnets in the Theatre; Moliere's *Tartuffe*; Hereditary House of Players; Madame Pasta; Madame Pasta in the White and Red Rose; On French Opera Dancing; Recollections of Old Actors; Clarendon's History of the Rebellion; George Selwyn and his Correspondence.

## TEMPLE BAR

First Edition 1876 8vo

"Leigh Hunt and Lord Brougham" is the title of an article by S. R. Townshend Mayer in *Temple Bar* for June, 1876, pages 221-234. It contains some interesting sidelights on the Hunt trial for libelling the Prince Regent, quoting liberally from Lord Brougham's correspondence, hitherto unpublished, and there are some fresh Hunt letters given. It is noted in the article that there had been projected a third volume of Leigh Hunt's *Correspondence*, but it never materialized, and in 1873 Thornton Hunt turned over to Townshend Mayer the letters and other literary remains that were intended to be used in the making of this additional volume.

Mayer holds that the Hunts were justly convicted for libel. "It does not at all affect the question that the cool unbiassed judgment of posterity has endorsed every word of these passionate denunciations; that every subsequent picture of the Court of that



*Courtesy National Portrait Gallery, London*

LEIGH HUNT, BY MARGARET GILLIES



day . . . has justified the attacks of the contemporary journalist: that every word of censure was written in no party spirit, but felt to be direct public duty: the libel was there, and it was impossible the libellers should escape."

### THE WORKS OF LEIGH HUNT      1878    7 vols.    8vo

Smith, Elder & Co. in 1878 issued in seven volumes an edition of the works of Leigh Hunt in 8vo form. The binding is half vellum. leather labels, red edges. The contents are: Autobiography; Men, Women, and Books; Imagination and Fancy; Wit and Humour; A Jar of Honey; The Town; Table-Talk.

ANOTHER SET is in the collection, light blue cloth, tops gilt, red edges. The title pages do not bear volume numbers but such are stamped on the bindings. The dates on the title pages vary. In the order listed above the dates are: 1885; 1876; 1883; 1882; 1883; 1889; 1882.

ANOTHER SET in the collection consists of Table-Talk, A Jar of Honey, Men, Women and Books, Wit and Humour, all dated 1870; and Imagination and Fancy, 1871, and Autobiography, 1872.

### CHARACTERISTICS OF LEIGH HUNT      1878    8vo First Edition

HALF-TITLE: Characteristics of Leigh Hunt.

TITLE: Characteristics of Leigh Hunt, / as exhibited in that / typical Literary Periodical, / Leigh Hunt's London Journal" / (1834-35). / With Illustrative Notes. / By / Launcelot Cross [Frank Carr]. / [*Quotation from Coleridge*] / London: Simpkin, Marshall, and Co. / Mdccclxxxviii.

Blue cloth, decorated and lettered, uncut, 58 pages plus leaf containing half-title, unnumbered. The Maclise portrait of Hunt is inserted. Size  $7\frac{1}{4} \times 4\frac{3}{4}$  inches.

Almost every page is enriched with marginal notes transferred by J. Rogers Rees,



who once owned this copy, from those made by the author in Alexander Ireland's copy. An inserted letter from Hunt to Ireland, dated July 8, no year, reads:

*I must not attempt to give due thanks to the writer (to-wit yourself) of the long and discerning article in the Manchester Examiner; [The reference is doubtless to an article on "The Genius and Writings of Leigh Hunt" which appeared in the issue of July 6, 1847, written by Ireland, — L. A. B.] for though gaining strength, I am still obliged to give rest to my pen; but I am warmly sensible of the honour done me by his intimacy with my productions, and the cordial sympathy with which he has taken so much pains to shew it. Pray tell him so, and that I hope to thank him in a better manner by and by; and be kind enough, if you please, to express to my Manchester friends in general the sense I entertain of the zeal they are manifesting in my welfare. I shall earnestly seize the best opportunity of declaring my gratitude. Ever my dear Sir, most heartily yours, LEIGH HUNT.*

*P. S. Another number or two of the paper would assuredly be acceptable; and I should be most glad to see the continuation of the "Working Man." Will you make my kindest acknowledgements to the unknown friend who writes from a "remote quarter?"*

A letter of Carr dated 19th, Augt. 1891, addressed to Ireland, reads:

*I have your post-card but it is not so very long since you heard from me. You owe me at least three post-cards and a letter. I am very glad of the success of Mrs. Ireland's book. It takes a very needful view of the Carlyle home — from the point of feminine susceptibility. Your news are still sad as to her health. Would a high, dry air not raise her vitality? The weather has been most unsummerish and not likely to do her any good here. I hope she will have a fine autumn to recruit in. I made Charles Kent's acquaintance while in London. He is a very delightful gentleman: and I should like to have personal intercourse with him. Would have it if distance did not prevent it.*

*Mr. Dees is very well. He has had his annual Swiss trip, which has set him up wonderfully. Latterly, in connection with Biblical studies I have been busy with Renan's "Gospels," "Apostles," "Christian Church." Charming writer, and interesting at every turn until he tries to explain the why of the milk in the cocoanut; then he is charlatanish. Tutin's "Wordsworth Dictionary" — a small beginning but very useful — you will have seen.*

*You never did send me the Hunt article you promised. We are all well — so with kindest regards to Mrs. Ireland and yourself let me hear at length from you. Yours faithfully, FRANK CARR.*

Inserted also is this letter from Ireland to J. R. Rees, dated April 14, 1892:

*I have great pleasure in sending you a letter of my friend, Frank Carr — also his presentation copy to me of his book — from which you can transfer to your own copy any of his corrections and references. I also send the Lamb relic. I would not like to part with this precious relic for less than £4. At a sale of autographs I*

*am sure it would bring a much higher price than that. Perhaps you may like to look at the 2 enclosed O. W. Holmes's letters. Yours sincerely A. IRELAND.*

Inserted in a second copy of *Characteristics* is this letter from Hunt to Carr dated Hammersmith, Nov. 8 [paper water marked 1853]:

*You have judged rightly respecting my time and its occupation, and must add illness to the other causes which hinder me from writing as largely or as quickly as I would to all my correspondents. — You are evidently a very intelligent person for a youth of nineteen, but have yet so much to learn in the study of poetry, that I cannot — must not, in conscience, — encourage you to publish what you write. Your imagery is not new, and your style very conventional & crude, often incorrect; and rhymes are brought in to fill up. I am sorry to be obliged to speak thus plainly, especially in so short a letter; but it is best for you and your prospects, that I should do so. I would advise you to rest your chief expectations on the business to which you are engaged; studying poetry, if you will, at your leisure hours, and cultivating at all times all good & graceful aspirations consistent with the performance of duty; but not to think of publishing for some time, or without further advice, even then; which advice, if I am alive, I shall again be ready to give, should you chance to seek it. Meantime I thank you much for your kind expressions. Your sincere well-wisher LEIGH HUNT.*

A third copy is here with some correction marks by the author, the title page having the presentation inscription, *With the Author's Compliments Frank Carr.*

## RECOLLECTIONS OF WRITERS 1878 8vo

By Charles and Mary Cowden Clarke First Edition

HALF-TITLE: *Recollections of Writers.*

TITLE: *Recollections of Writers.* / By / Charles and Mary Cowden Clarke, / . . . with Letters of / Charles Lamb, Leigh Hunt, / Douglas Jerrold, and Charles Dickens; / and a / Preface by Mary Cowden Clarke. / London: / Sampson Low, Marston, Searle, & Rivington, / . . . 1878

Brownish-gray decorated cloth, pages viii + 347, and 32 pp. adv.

This book is especially rich in references to Hunt. The Clarkes, particularly Mrs. Clarke who before her marriage was Mary Novello, were numbered among Leigh Hunt's warmest friends. On pages 190-272 there is a chapter entitled "Leigh Hunt and his Letters." Most of these letters are here published for the first time, making the book a desirable first edition. Clarke says of Hunt's manner that it was "fascinating, animated, full of cordial amenity, and winning to a degree of which I have never seen the parallel." Mrs. Clarke says his "conversation was

simply perfection. . . Melodious in tone, alluring in accent, eloquent in choice of words, Leigh Hunt's talk was as delicious to listen to as rarest music." Mr. Clarke recalls walking one day with Keats when the poet furtively handed him the sonnet entitled "Written on the day that Mr. Leigh Hunt left prison." This was the first intimation he had that Keats aspired to write poetry. Calling one day on Hunt, Clarke handed him two or three of the poems given him by Keats and records the quick commendation that came from Hunt. It was in Hunt's library, where Keats temporarily had a bed, that he wrote most of his poem on "Sleep and Poetry," the last sixty or more lines of which give an inventory of the contents of the room. Mr. Clarke also tells of the challenge from Hunt to Keats at the Hunt home one night of writing a sonnet "On the Grasshopper and Cricket." The result was the two sonnets that are quoted in the anthologies — that of Keats beginning "The poetry of earth is never dead," and Hunt's first line being "Green little vaulter in the sunny grass." Many interesting side-lights on Hunt and his circle are given. For example, Mrs. Clarke, page 37, notes that Hunt "complained of the shortness of his sight and generally wore attached to a black ribbon a small single eye-glass to aid him in descrying objects."

The contents of this charming book include such enticing titles as: Recollections of John Keats; Charles Lamb and his Letters; Mary Lamb; Leigh Hunt and his Letters; Douglas Jerrold and his Letters; Charles Dickens and his Letters.

## ESSAYS BY LEIGH HUNT

1887 8vo

First Edition

HALF-TITLE: Essays by Leigh Hunt.

TITLE: Essays / by / Leigh Hunt. / Edited, with Introduction and Notes, / by / Arthur Symons. / London: Walter Scott, 24 Warwick Lane, / Paternoster Row. / 1887. An issue of The Camelot Classics, edited by Ernest Rhys.

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso blank, [iii-iv]; Contents, [v]-vi; Introduction, [vii]-xix, verso blank; Text, [1]-303, verso with printer's ornament; Notes, [305]-314; leaf of book announcements.

Dark blue cloth, paper label, uncut. Size  $6\frac{7}{8} \times 4\frac{3}{4}$  inches. The book was issued also, without date but with the same pagination, as one of The Scott Library Series.

The first two papers — "Dreams on the Borders of the Land of Poetry," and "Pocket-books and Keepsakes," — are here printed for the first time under the name of their author.

The Introduction by Symons is an appreciative estimate of Hunt's work and place in literature. "That word 'pleasant' seems to have a peculiar appropriateness to Leigh Hunt," he writes, "and comes first to the lips and last in speaking of him. He is the *pleasantest* writer we have; to him belongs that 'sweet temperature of thought' which Landor observed in Addison, and that 'attractive countenance, with which he meets us on every occasion.' I cannot think that Leigh Hunt was of the build and stature to 'wrestle with and conquer Time'; his flint was the swallow's — short, uneven, uncertain — and, like the swallow, his day may be over with the summer. But he is especially eminent among the lesser men, and to neglect him is to lose a pleasure which we can get only from him. He is never quite without attractiveness; but his best wings are those in which a congenial subject carries him away; in which he finds scope for an often felicitous fancy, and a frequently charming grace of style."

Included are, in addition to the essays noted above: On the Sight of Shops; The Fair Revenge; Deaths of Little Children; Walks Home by Night; Watchmen; On the Graces and Anxieties of Pig Driving; An Earth upon Heaven; A Now; On the Realities of Imagination; Spring and Daisies; Chaucer; The Old Gentleman; The Old Lady; Windows; Pantomimes; Shaking Hands; Coaches; Poetical Anomalies of Shape; The Daughter of Hippocrates; Breakfast in Summer; Tea-Drinking; A Few Thoughts on Sleep; Colour; The Waiter; Of Sticks; Anacreon; Bricklayers and an Old Book; Thieves, Ancient and Modern; Getting up on Cold Mornings; Seamen on Shore; Social Genealogy; Shakespeare's Birthday; Spirit of the Ancient Mythology; Angling; Of Dreams; Spring; A Chapter on Hats; A Tale for a Chimney-corner; The Cat by the Fire; Pleasant Memories connected with the Metropolis; Secret of some Existing Fashions; Thoughts and Guesses on Human Nature; My Books; Notes.

A companion volume was published in 1903, second edition 1905, edited by Mr. Symons for J. M. Dent & Co., with illustrations by H. M. Brock. Some of the essays in the 1887 edition were re-printed in this edition. The additional essays included here are: A Flower for Your Window; A Dusty Day; The East Wind; Autumnal Commencement of Fires; Country Little Known; Far Countries; A Walk from Dulwich to Brockham; Sunday in the Suburbs; Advice to the Melancholy; On the Sight of Shops; A Nearer View of some of the Shops; Coffee-houses and Smoking; On Washerwomen; The Butcher; The Maid-Servant; Fine Days in January and February; Bad Weather; Rainy-day Poetry; English and French Females; The Italian Girls; Poets' Houses; On Receiving a Sprig of Laurel from Vacluse; Rhyme and Reason; On Death and Burial; May-day; Going to the Play Again; Madame Pasta; Mrs. Siddons; Mr. Munden; Mr. Mathews; On the Talking of Nonsense; Bookbinding and "Heliodorus"; A Treatise on Devils; A Few Words on Angels; The Mountain of the Two Lovers; Spring; Twelfth Night.

LEIGH HUNT AS POET AND ESSAYIST 1889 8vo  
First Edition

HALF-TITLE: Leigh Hunt / as / Poet and Essayist

TITLE: The Cavendish Library / Leigh Hunt / as / Poet and Essayist / being / the Choicest Passages from his Works / selected and edited / with a Biographical Introduction / by Charles Kent / [*printer's ornament*] / London and New York / Frederick Warne and Co / 1889.

PAGINATION: Half-title, verso with imprint, [i-ii]; Title, verso with a quotation from Hunt's "My Books," [iii-iv]; Contents, [v]-viii; Biographical Introduction, [ix]-xlviii; sub-title, Leigh Hunt's Poems, verso with a quotation from the Preface to the 1844 edition, [1-2]; Text of the Poetical selections, [3]-78; sub-title, Leigh Hunt's Essays, verso with a quotation from the Preface to Men, Women, and Books, [79-80]; Text of the Essays, [81]-526; Bibliography, [527]-528.

Original red cloth, lettered front and back, uncut. Size 7½x5 inches. The frontispiece is the portrait engraved by Armytage depicting Hunt at age 66.

Inserted is this letter from G. Colman the Elder, dated 5th June, 1818:

*My dear Sir, have the goodness to let me know whether your party remains fixed for tomorrow; and, if so, at what time we are to assemble at Fulham, as the hours of rural repasts sometimes differ from the seven and eight o'clock of a London dinner, faithfully yours, G. COLMAN.*

This is a very desirable book for the Hunt collector. The selection of the contents has been made with discretion and loving care. The biography, though brief, is a creditable piece of work. The editor's poetical tribute to Hunt, "Leontius," very properly ends the volume. The poem is re-printed from *Bentley's Miscellany*, June 1858. The selections were made from *Fraser's*, *Ainsworth's*, *Tait's*, *New Monthly Magazine*, *Atlas*, *Traveller*, *True Sun*, *Morning Chronicle*, *Musical Times*, *Westminster Review*, *Edinburgh Review*, and *Monthly Chronicle*.

So well has the editor performed his labors that it is quite possible, in these selections, to visualize the real Hunt as an author. The date and the place are given of the first appearance in print of each essay.

"It should be added," says Kent, "that this typical man of letters, who in the early part of his career was for years reviled with the utmost scurrility by some

of the leading critics of his time, as though he had been the vilest of voluptuaries, was throughout all his life remarkable above all things for this, that he was the most frugal and abstemious of men. His drink, as a rule, was water; the food that he consumed was principally bread; his raiment was always plain and economical. He was the shyest and most domestic of home-loving students. Like Alban Butler, he was hardly ever to be seen without a book in his hands, or in his pocket, or on the table beside him at his elbow. Except when he was sauntering out of doors along the leafy lanes, or through the green fields of the London suburbs he chiefly delighted in, he was, day after day, pen in hand, working from early morning until long past midnight."

The book was again published in 1891 as one of the "Chandos Classics," the same plates being used as in the first edition, and with the omission of the portrait.

TALES BY LEIGH HUNT      First Edition    1891    8vo  
By William Knight

HALF-TITLE: The / Treasure House of Tales / by / Great Authors / [*short printer's rule*] / Leigh Hunt

TITLE: Tales / by / Leigh Hunt / now first collected / with a Prefatory Memoir / by / William Knight, LL.D. / Professor of Moral Philosophy in the University of St. Andrews / London / William Paterson & Co. / 1891

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso blank, [iii-iv]; Prefatory Memoir, [v]-xxxv, verso blank; Contents, xxxvii-xxxviii; sub-title Tales, verso blank, not numbered; Text, [1]-388.

Original blue cloth, gold design and title on front cover, back lettered, uncut. A Limited Edition bound in half parchment, blue cloth sides, was also issued in 1891 on hand-made paper. My copy is No. 11 of 55 so issued. Each edition contains a frontispiece, the Hayter portrait of Hunt engraved by A. Salmon, the one in the Limited Edition being a proof before letters.

The Tales in this capital book are: The Florentine Lovers; The Beau Miser, and what happened to him at Brighton; Jack Abbott's Breakfast; Galgano and Madonna Minoccia; The Nurture of Triptolemus; The Fair Revenge; Ver-Vert; or, the Parrott of the Nuns; The Adventures of Cephalus and Procris; The Day of the disasters of Carfington Blundell, Esquire; The Shoemaker of Veyros; Ronald of the Perfect Hand; The Daughter of Hippocrates; Godiva; The Italian Girl;

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The True Story of Vertumnus and Pomona; The Destruction of the Cenci Family; Pulci; Farinetta and Farinonna; A Year of Honeymoons; A Tale for a Chimney Corner; Charles Brandon, and Mary Queen of France; Gilbert! Gilbert!; The Mountain of the two Lovers; The Hamadryad; A Novel Party; The Bull-fight; The Marriage of Belphegor; The Generous Women.

In his literary work, with many mannerisms and some prolixity, Hunt is never dull, or prosaic, or commonplace. Great fertility of mind, a genuine enthusiasm for literature, a happy art in prose criticism, the note of absolute sincerity in all he wrote, and a certain delicacy, even a felicity of style — all these are characteristics of Leigh Hunt. Admirable alike as a translator, a critic, an essayist, and a Poet, his criticism is perhaps superior to his poetry. With the single exception of his book on Byron, it may be said that a healthy note is invariably struck by him, and that a serene and sympathetic spirit pervades his work from first to last. It is the healthiness of his genius that gives, to both his prose and poetry, the sparkle which they possess. — *Prefatory Memoir.*

Inserted in the Limited Edition copy is an autograph letter from Hunt to Charles Ollier, 4 pages, 12mo, dated Hammersmith, December 10, no year, reading:

*Let me know, please, by a word, (or two words if you can afford time for them) how you are: for if this terrible weather keeps me and my chest locked within doors, I am afraid yours must keep you doubly so. I hope, so to speak, you have door within door, and fire within fire; only letting just enough oxygen in (but still enough) to keep the air of the room itself vital; otherwise, you know, you breathe nothing but carbon and carpet, and swallow populations of sun-beams —*  
 ("Thick as the motes that people the sunbeams.")

*Poor Mrs. Hunt has got one of her worst fits of rheumatism, — not as to excess of pain, — but rheumatism, as it were, all over; and so unusual in one respect, as to have hindered her from lying down all night. She begs kindest remembrances to you and Mrs. Ollier. I rejoiced to hear from William, that Mrs. Ollier remained so well; for this, I know, is an inexpressible comfort to you on her account, as well as help on your own. As to me, besides unwonted delicacy of chest, which makes me feel it a long way down when I cough much, I am threatened by my leg with a return of its last winter's inflammation; but as it has been only threatening, and this for some days, and sometimes discontinues the menacity, I hope it may come to nothing. (Strange metaphor! but of such our common parlance is full.) I lately finished a reading and commenting of Butler's three volumes in Bell, and if you have no new book of M.S. to attend to, and you think my notes and marks might amuse, I will either send them by my carrier (who frequently goes to town for me) or would give them to William if his avocations allowed him to take a walk this way. Love to all your friends from your affectionate friend LEIGH HUNT.*

*P. S. I have just been reading a scrap of newspaper (address torn off) great (self) praise of a certain Lambert's Asthmatic Balsam, which gives instant and infallible relief to people when they cannot lie down, or seem as if they couldn't breathe*



LEIGH HUNT

Aged 66

By Armytage, after Williams





*another instant. It is a quack advertisement no doubt; and quacks are quacks, — yet sometimes a receipt of theirs turns out of great value. Some of our best medicines were once considered quack; and the quack Paracelsus found it mercury. The great difficulty is to know when to venture, and whether the venture ought to be met without advice. But I thought I would mention it.*

ESSAYS OF LEIGH HUNT                      First Edition    1891  
                                          Edited by R. B. Johnson

HALF-TITLE: Essays of Leigh Hunt

TITLE: Essays / of / Leigh Hunt [*in red*] / selected and edited / by / Reginald Brimley Johnson / with Introduction / Portrait by S. Lawrence / and Etchings by Herbert Railton / [*printer's ornament*] / London / J. M. Dent and Co. [*in red*] / 69 Great Eastern Street / 1891

PAGINATION: Half-title, verso with notice of limited number printed, [i-ii]; Title, verso blank, [iii-iv]; Contents, [v]-vi; Illustrations, verso blank, [vii-viii]; Preface, [ix]-x; Introduction, [xi]-xxviii; Text, [1]-235, verso with imprint.

Half vellum, title in red on back, uncut. Size 8x5 inches. This is the edition on Large Paper, No. 115 of the 150 printed for England. There were 75 copies of this edition made for America. The small paper copies have pagination as above.

The selections are admirable in every way. The editor notes at the beginning of each essay the dates and places of former publications. "The Walk in the Wood" has here its first publication in book form, taken from the *Monthly Repository* for 1837. "A Letter to the Bells" and "Wit made Easy" were printed first in the *New Monthly Magazine* for 1825. They are here published from copies formerly in the possession of Alexander Ireland containing manuscript corrections by Hunt. "The Religion of a Lover of Truth," and "Alive" are published for the first time from manuscripts formerly belonging to Mr. Ireland.

## 306 MY LEIGH HUNT LIBRARY

POEMS OF LEIGH HUNT      First Edition    1891    8vo  
Edited by R. B. Johnson

HALF-TITLE: Poems of Leigh Hunt

TITLE: Poems / of / Leigh Hunt [*in red*] / with prefaces from some of his periodicals / selected and edited / by / Reginald Brimley Johnson / with Bibliography / and Etchings by Herbert Railton / [*printer's ornament*] / London / J. M. Dent & Co. [*in red*] / 69 Great Eastern Street / 1891

Half vellum, uncut, Large Paper, pp. xii + 268, three illustrations. Size 8x5 inches. This copy is No. 115 of the English edition.

Like the volume of *Essays* noted above, this is a well-edited book. The sources of the poems and the dates of publication are given. The Bibliography furnishes a convenient list of Hunt first editions. It is a helpful one to the collector. The book is a first edition by virtue of the initial publication of: Faith, Hope, and Charity: The Melancholy Lover to his Mistress; From Dante.

DRAMATIC ESSAYS      First Edition    1894    8vo

HALF-TITLE: Dramatic Essays.

TITLE: Dramatic Essays / Leigh Hunt / selected and edited, / with Notes and an / Introduction, by / William Archer and / Robert W. Lowe / Walter Scott, Ltd. / 24 Warwick Lane, London / 1894.

Decorated cloth, t.e.g., frontispiece a portrait of Hunt, pp. xlviii + 242, with 14 pages of publishers' announcements.

Pages 143-236 contain criticisms of the theatre by Hunt, taken from the *Tatler*, 1830-1831. This is their first publication in book form.

The Introduction by Archer is a fine summing up of Hunt as a theatrical critic. He "was the first writer of any note who made it his business to see and report upon all the principal theatrical events of the day," a writer who "was the first critical journalist who succeeded in emerging from the mists of anonymity."

CRITICAL STUDIES By S. Arthur Strong 1905 8vo  
First Edition

In *Critical Studies and Fragments*, by S. Arthur Strong, London, 1905, pp. xiv + 362, red cloth, t.e.g., 9½x6½ inches, are given extracts from letters from Hunt to William George Spencer Cavendish, sixth Duke of Devonshire, that are of some importance. The article containing these transcripts appeared originally in *Longman's Magazine*, February, 1898. The first letter is dated 32, Edwardes Square, Kensington: January 10, 1844. Hunt diplomatically suggests his services for Reform and that "my life has been a life of struggles, often aggravated by sickness, though otherwise very cheerful"; he notes the prospect of the bestowal on him of a pension by the government; but in the meantime will his Grace make a loan to be repaid in two years or earlier, in the event of the death of Sir Timothy Shelley, then "upwards of ninety." The amount asked is erased from the letter, but it is known to have been £200. The kind-hearted Duke hastened the next morning to Hunt's house with the money. In the afternoon Hunt sends his benefactor a lengthy letter of thanks. "I cannot express to your Grace," he writes, "the good that your most kind visit of this morning did me. I should have written this letter the moment your Grace left me, but my fingers could not hold the pen steady enough." He enumerates the good offices the loan performed: delivered him from the dread he was under of having his books taken from him; from a lot of small claims including one from the collector of the income tax, "unkindest cut of all," he terms it; and it enabled him "to get in advance of all my immediate pressure, so as to have several months before me of clear, unalloyed ability to write." As Hunt penned this a knock at the door did not make him afraid. He mentions Mrs. Hunt who "is an invalid, almost confined to her room," and who "has been the anxious but uncomplaining companion of twenty-five years; yet life, I trust, is still strong within her, and we are both sanguine people, and insist upon still looking forward to a tranquil decline." It is of record that punctually at the end of the two years Hunt returned his borrowings, very much to the surprise of his Grace, who had considered the loan as a gift to an impecunious but deserving author. The Duke promptly took the money back to Hunt the next morning, but whether Hunt was

persuaded to keep it is not a matter of authentic history. To those of us who "have a kindness for Mr. Leigh Hunt," this is one of the most pleasing incidents in his life. It gives the lie to the caricature of Hunt by Dickens in "Harold Skimpole." Hunt mentions in one of the letters here quoted his attendance in Piccadilly on the amateur rehearsal, by Dickens and others, of the play given at Manchester and Liverpool for his benefit. In other letters to the Duke, whom he terms "one of the kindest men in the world," references are made, without naming him, to Dickens's unjust caricature. Hunt is "still occupied in sounding the mystery of a set of attacks upon me, which the person charged with originating them disclaims, and which accuse me, among other basenesses, and even inhumanities, alien from all which I ever think or do, of being the most ungrateful of men!" He states the caricature had made him very unhappy for a time, and proposes "in the additions which I am making to my *Autobiography*, not to leave any possibility of my being misunderstood on such points by a single noble mind." Later he writes the Duke: "The person who is accused of volunteering the calumnies I spoke of . . . owns to those traits, but repudiates everything offensive to me that follows them" and "expresses his 'deep sorrow' at my having been occasioned the least uneasiness." After a long interview with Dickens he heartily acquits "the person in question of all which he repudiates." The imputations against him, he states, "were first broached in one of those American papers whose vulgarity is denounced by their own country, and which hate me because I am not a republican, a Mammon-worshipper, a slaveholder, or a dishonest man."

And so, all's well that ends well!

LETTERS TO WILLIAM ALLINGHAM      1911   8vo  
First Edition

HALF-TITLE: Letters / to / William Allingham

TITLE: Letters / to / William Allingham / edited by / H. Allingham / and E. Baumer Williams / with Illustrations / Longmans, Green & Co. / 39 Paternoster Row, London / New York, Bombay, and Calcutta / 1911 / All rights reserved.

Blue cloth, back lettered, pp. viii + 314.

On pages [1]-40 appears the correspondence between Allingham and Hunt. There are fifteen letters from Allingham and the same number from Hunt. Only one of the letters from Hunt had previous publication. Leigh Hunt was the first literary man with whom Allingham became acquainted. Hunt was his senior by forty years. The elder poet gives the younger friendly criticism and encouragement.

SIX LETTERS OF LEIGH HUNT      1913   4to  
First Edition

TITLE: Six Letters of Leigh Hunt / addressed to / W. W. Story, 1850-1856 / London — Macmillan & Co., Limited / New York — The Macmillan Company. On verso, in centre: Reprinted from the *Bulletin and Review of the Keats-Shelley Memorial Rome* / edited by Sir Rennell Rodd and H. Nelson Gay. No. 2. / Edition strictly limited to fifty copies of which ten have been printed on / Fabriano hand-made paper. At foot: Stab. Cromo-Lito-Tipografico Armani & Stein.

The text is headed. Six Letters of Leigh Hunt / addressed to / W. W. Story, 1850-1856. The contents consist of two and a half sheets, folded in fours, the collation being: two blank pages, title, verso of title, text, [1]-19, verso blank.

Bound in white paper wrappers of a thicker but similar type of

stock and lettered as title-page. The leaves of the contents are uncut. Size  $11\frac{1}{2} \times 8\frac{1}{2}$  inches.

One of the letters here noted was first printed in Hunt's *Correspondence*, with an omission; the others were printed for the first time in the *Keats-Shelley Memorial Bulletin*. In one of the letters Hunt refers delicately to the Harold Skimpole incident. He mentions Lowell and S. Adams Lee, with whom he was corresponding at the time in reference to an American edition of his poems.

## UNPUBLISHED DIARY OF MRS. LEIGH HUNT

First Edition 1913 4to

TITLE: Unpublished Diary / of Mrs. Leigh Hunt / Pisa, September 18, 1822-Genoa, October 24, 1822 / London — Macmillan & Co., Limited / New York — The Macmillan Company. On reverse, in centre: Reprinted from the *Bulletin and Review of the Keats-Shelley Memorial Rome* / edited by Sir Rennell Rodd and H. Nelson Gay. No. 2. / Edition strictly limited to fifty copies of which ten have been printed on / Fabriano handmade paper. At bottom: Stab. Cromo-Lito-Tipografico Armani & Stein.

The text is headed: Unpublished Diary / of Mrs. Leigh Hunt / etc. The contents consist of one and a half sheets, folded in fours, the collation being: Title, verso as above, text, [1]-11, verso blank. Bound in white paper wrappers of a thicker but similar stock, and lettered as on title-page. The leaves are uncut. Size  $11\frac{1}{2} \times 8\frac{1}{2}$  inches.

Reference is made in one of the entries to Lord Byron: "Mr. Hunt was much annoyed by Lord Byron behaving so meanly about the children disfiguring his house which his nobleship chose to be very severe upon. How much I wish I could esteem him more. . . Can anything be more absurd than a peer of the realm — and a poet making such a fuss about three or four children disfiguring the walls of a few rooms. The very children would blush for him, fye Lord B. — fye."

## AROUND THE LIBRARY TABLE

1920 8vo

First Edition

HALF-TITLE: Around the / Library Table

TITLE: Around the / Library Table / an evening with / Leigh Hunt / [*printer's ornament in red*] / Privately Printed for the / Friends of Luther Albertus / and Elinore Taylor Brewer / Cedar Rapids Iowa Christmas / Nineteen Hundred Twenty

PAGINATION: Half-title, verso blank, [1-2]; Title, verso with copyright notice, [3-4]; Text, [5]-42; facsimiles follow of two letters from Hunt to Joseph Severn concerning the burial of Shelley at Rome. The pages of my copy are inlaid to quarto size and bound in full red morocco, back lettered, by The Torch Bindery. The page size of the book as issued is 7¼x5 inches, half genuine vellum, brown paper sides, marbled end-papers, uncut.

Bound in at end are the originals of the letters. The first one is dated Genoa, 2d January, 1823, and reads:

*Dear Severn,*

*I had a letter from Mr. Brown the other day, in which he told me that you were then preparing to perform the last melancholy offices for our friend. Good God! that I should be away at such a time! But I am tied and fast bound by a thousand defying reasons. The remains should never have gone without me, — as you may well suppose, — if I could have helped it. Between you and me, they should never have gone at all, unless they could have been so accompanied: but it was wished otherwise, and — Will you be kind enough, the first leisure you have to write to me? You need not take up your time with a long letter. I have set you the example of a short one. Pray tell us where the remains have been placed, — whether, according to Mrs. Shelley's request, near their infant. Mrs. Shelley begs as a favour, that you would take the trouble to order a plain marble to be put over them, with a name and date, merely to mark the spot, till another can take its place. You will of course let us know directly what the expense is. I have sent you an inscription for the present overleaf, in case you might feel at all perplexed.*

*I hope my last letter directed to No. 43 was not kept from you long. Yours sincerely,* LEIGH HUNT.

Overleaf is the copy for the inscription: *Percy Bysshe Shelley / Cor Cordum / Nat. Aug. 4. 1792. Ob. Jul. 8. 1822.*

The letter is addressed: *Al Signore / Il Signor Giuseppe Severn, / Gentilhome Inglese, / No. 18. Via S. Isidoro, / Roma.*



The second letter is dated also at Genoa, Feb. 3, 1823, and is directed *Al Signore / Il Signor Joseph Severn, / Pittore Inglese, / No. 18. Via di San Isidoro (2<sup>da</sup>. Piano) / Roma*. This letter is printed in *Correspondence*, 1862, i, 196-197, but with errors. It reads:

*My dear Severn,*

*Many, many thanks for your kindness, which I am sure must have been as painful to yourself as it was attentive to those whom you have gratified. Mrs. Shelley begs me to say how grateful she is, on her part. I am at present resting from over-work with a head that can hardly hold itself up, but in the course of a few days I intend to send a letter of thanks to each of the gentlemen who were kind enough to attend, at which time also I shall send off another to yourself, longer than this. How delighted I shall be to see you on the occasion you mention, or long before, if possible; — a pleasure I may the more hope for, as we move to Florence before next winter. Why couldn't you settle there at the same time, — for a while at least, — and let us paint-ize, and poet-ize, and music-ize to our heart's content, — if alas, our hearts can ever again be contented! — But I will talk to you about fifty things in my next. I expect Liberals every day by a vessel, having none here. Of course, I always intended copies of them for you. Think of Florence, pray: I shall ring it into your ears whenever I write. I was not sorry on one account to find from a letter of Mr. Freeborn's which Mrs. S. received yesterday, that in the hurry of some former communication she had given him directions to have the inscription on the box repeated on the tombstone: for I saw that you would of necessity waive the one I sent you, so that it would at least be delayed, — and there was a mistake in the Latin of it: — instead of Cor Cordum, it should be Cor Cordium. I do not know whether you include a knowledge of Latin in the list of your accomplishments, — if accomplishment it is to be called, which any dull fellow can achieve: but having been a reader of Latin myself for many years, and well thumped into it at school, I feel enough interest in my scholarly reputation to be glad that such a blunder of mine has not been exhibited in broad daylight, especially in record of one who was as excellent a scholar as he was excellent in everything else. I must say also that the word Heart occurs, as you may guess, numberless times in all sorts of writers, but I do not recollect ever meeting, even in the poets (who are my only Latin acquaintances) with the genitive case plural — of Hearts — Cordium — and from the nature of the nominative I conclude the case might end otherwise. After all my search for the word, I found it in an index to a dictionary.*

*Mrs. S. writes by this post to Mr. Freeborn to say that she prefers having this inscription to the one on the box, — which in fact was only a bare historical record, merely fit to be put underground like that of a coin. The other conveys a sentiment, and may reasonably supply the place of a better or more complete one (including the talents of dear S., as well as his noble heart) till a more worthy monument be set up. I hope to be in Rome next winter to see about the latter. God bless you, dear Severn, till my next, — and ever, ever, with all the good things worthy of your talents and affections. Your obliged and sincere friend,*  
LEIGH HUNT.



*Ligh Hunt*  
*Arat. 66.*

On Stone from Life by W. A. Ford

For J. & George, 112, 54, Wat. on C. & C. 1860

Published by Smith, Elder & Co 65, Cornhill, London



This little book records a pretended talk by the author, Luther A. Brewer, with a gathering of his friends "around the library table" in which are described some of the rarities in his collection of Huntiana. Mr. Brewer printed in the volume a hitherto unpublished manuscript by Hunt entitled "Pleasant Thoughts for Pleasant People."

## STEVENSON'S PERFECT VIRTUES

1922 8vo

First Edition

HALF-TITLE: Stevenson's Perfect Virtues

TITLE: Stevenson's Perfect Virtues / as exemplified by Leigh Hunt / by / Luther A. Brewer / Privately Printed for the / friends of Luther Albertus / and Elinore Taylor Brewer / Cedar Rapids Iowa Christ- / mas Nineteen Twenty-Two

PAGINATION: Half-title, verso blank, Title, verso with copyright notice, Text, [1]-25, verso blank.

Light brown boards, dark brown back, gold letters on front and back, Italian handmade paper, uncut. Size 9½x6 inches.

Contains much about Leigh Hunt with numerous excerpts from unpublished letters. The key-note of the little book is given in the quotation from Robert Louis Stevenson, "Gentleness and cheerfulness are the perfect virtues."

## THE ASHLEY LIBRARY

1922-1930 8vo

First Edition

The *Catalogue of the Ashley Library* of Thomas J. Wise, London, 1922-1930, ten volumes, is a treasurable possession. The publication is a bibliography of the finest assemblage of literary treasures in private hands. Volume two is a Leigh Hunt first edition. Hitherto unpublished letters from Hunt to his wife are abstracted. These letters were written in the years 1806-1813. There is given a complete bibliography of that unique item, *The Literary Pocket-Book*. Here are first published four stanzas of a Hunt poem that does not have a title. Mr. Wise also prints the contents of a manuscript of 27 leaves in the handwriting of Mrs. Hunt with corrections by her husband, — an account of the cremation of Shelley, hitherto published only in part.

## 314 MY LEIGH HUNT LIBRARY

### THE POETICAL WORKS OF LEIGH HUNT

8vo

First Edition 1923

**TITLE:** The / Poetical Works / of / Leigh Hunt / edited by / H. S. Milford, M. A. / [*printer's ornament*] / Humphrey Milford / Oxford University Press / London Edinburgh Glasgow Copenhagen / New York Toronto Melbourne Cape Town / Bombay Calcutta Madras Shanghai

**PAGINATION:** Title, verso with imprint, [i-ii]; Contents, [iii]-x; Editor's Preface, [xi]-xvi; Author's Preface to the 1832 edition, [xvii]-xxxi; verso blank; Chronological Table of Hunt's Life and Times, 1759-1859, [xxxiii]-lvi; Text, [1]-661, verso blank; Notes, [663]-735; Bibliography of the Poetry of Leigh Hunt, [736]-765; Index of Titles, [766]-770; Index of first lines, [771]-776.

Original dark blue cloth, gilt lettering and ornaments on front cover and back, t.e.g., uncut. The frontispiece is a photogravure from the Lawrence portrait. Size  $7\frac{3}{4} \times 5\frac{1}{4}$  inches.

This is by far the best and most complete edition of Hunt's poetical works. Says the editor: "Though not complete, I think that this edition gives all — perhaps more than all — the poems, original and translated, which are necessary for a fair judgment of Hunt's claims as a poet." Many of the pieces appear here for the first time in book form.

### THE LOVE OF BOOKS

1923 8vo

**HALF-TITLE:** The Love of Books

**TITLE:** The Love of Books / by / Luther A. Brewer / with a reprint of / Leigh Hunt's Essay / on "My Books" / Privately Printed . . . Cedar Rapids Iowa 1923

**PAGINATION:** Half-title, verso blank, Title, verso with copyright notice, [1-4]; The Love of Books by Luther A. Brewer, 5-14; Text of "My Books" by Leigh Hunt, 15-38; limit notice — 300 printed — at top of following page.

Gray boards, special Italian handmade paper, uncut. Size  $9\frac{1}{2} \times 6\frac{1}{4}$  inches.

The essay emphasizes Hunt's love for books.

## SOME LAMB AND BROWNING LETTERS TO LEIGH HUNT

First Edition 1924 8vo

HALF-TITLE: Some Lamb and Browning / Letters to Leigh Hunt

TITLE: Some Lamb / and Browning / Letters to / Leigh Hunt / by Luther A. Brewer / Privately Printed . . . Cedar Rapids 1924

PAGINATION: Half-title, verso blank, Title, verso with copyright notice and imprint, [i-iv]; Text, [5]-43, verso blank; sub-title, The Letters, verso blank, facsimiles, all not paged. 300 copies, blue boards with vellum back, lettered. Size  $8\frac{1}{4} \times 5\frac{1}{2}$  inches.

There are four letters from Lamb to Hunt, one from Lamb to Mrs. Shelley, two from Hunt to Robert Browning, and one from Browning to Hunt. Some of these letters are published here for the first time.

## MARGINALIA

First Edition 1926 8vo

HALF-TITLE: Marginalia

TITLE: Marginalia / by / Luther A. Brewer / [*ornament in red*] / Privately Printed for the / friends of Luther Albertus / and Elinore Taylor Brewer / Cedar Rapids Iowa Christ- / mas Nineteen Twenty-six

PAGINATION: Half-title, verso blank, Title, verso with limit number — 300 —, copyright notice and imprint, Text, with red initial, [1]-48.

Half-vellum, gray boards, title on front and back in gold, uncut. Size  $9\frac{1}{2} \times 5\frac{3}{4}$  inches.

The text consists of marginal notes gathered from books in my collection that

have been annotated by Hunt, with a running comment by the compiler. On pages 41-47 is re-printed the Memoir of Hunt written by himself for *The Monthly Mirror*, London, and re-printed in *The Port Folio*, Philadelphia, 1816.

## PREFACES BY LEIGH HUNT

1927 8vo

First Edition

HALF-TITLE: Hunt's Prefaces / to Periodicals

TITLE: Prefaces by / Leigh Hunt / mainly to his Periodicals / edited by / R. Brimley Johnson / author of *Leigh Hunt: a Critical Biography*; editor of / *Poems by Leigh Hunt*, and *Essays by Leigh Hunt* (Tem- / ple Edition); *Essays by Leigh Hunt* (World's Classics). Walter M. Hill / Chicago / 1927. There was also an English edition, the two editions being published simultaneously on October 1, 1927. The imprint on the edition for England is: London / Frank Hollings / at the Sign of Rare Ben Jonson / Great Turnstile, Lincoln's Inn Fields.

PAGINATION: Half-title, verso blank [1-2]; Title, verso with "Five Hundred copies printed for America and England" / copyright 1927 / Printed in the United States / by The Torch Press / Cedar Rapids Iowa, [3-4]; Preface, verso blank, [5-6]; Introduction, dated London, March 1, 1927, and signed R. Brimley Johnson, [7]-18; Contents, [19]-20; sub-title, Prefaces to / Periodicals / by Leigh Hunt, verso blank, [21-22]; Text, [23]-150.

Red cloth, gilt letters on front and back, t.e.g., uncut. Size 8x5½ inches.

This volume contains, not only the actual Prospectus, Address to the Reader, or Preface to each of the newspapers and journals published by Leigh Hunt, but the various articles he inserted, from time to time, in explanation of his objects and methods; to announce some change in price or size of the periodical; or, otherwise, to expound the art of journalism as he considered it should be practised. These are followed by similar prefatory matter to three volumes which are in substance and tone as truly journals as the rest, though issued in book form. They complete his message to the public as a newspaper man. — *Preface*.

The contents include matter taken from *The News*, *The Examiner*, *The Reflector*,

*The Indicator, The Indicator and Companion, The Liberal, The Chat of the Week, The Tatler, Leigh Hunt's London Journal, The Seer, Leigh Hunt's Journal, Classic Tales, A Book for a Corner, and Readings for Railways.*

## LEIGH HUNT'S LETTER ON HOGG'S SHELLEY

First Edition 1927 8vo

HALF-TITLE: Hunt on Hogg's / Life of Shelley

TITLE: Leigh Hunt's Letter / on / Hogg's Life of Shelley / with Other Papers / Privately Printed Cedar / Rapids Iowa August Nine- / teen Twenty-seven

PAGINATION: Half-title, verso blank, [1-2]; Title, verso with limit number, copyright notice, and imprint, [3-4]; By Way of Preface, signed Walter Edwin Peck, 5-7, verso blank; Letter of Lady and Sir Percy Shelley to Leigh Hunt June 3, 1858, 9-11, verso blank; Letter of Leigh Hunt in reply July 2, 1858, 13-25, verso blank; Leigh Hunt Defends Shelley's Veracity, being a reprint of Hunt's "Occasional" article in *The Spectator* for August 13, 1859, 27-32.

Half vellum, olive boards, front cover lettered, uncut. Size 9¼x6¼ inches.

These letters are here printed for the first time, so far as I am able to learn. They are rather important items. The story of Thomas Jefferson Hogg's *Life of Shelley* is quite familiar to students of Shelley and his circle. Shelley died in 1822 and for a quarter of a century thereafter no comprehensive life had been written. The suggestion had been made that his loyal friend Leigh Hunt should write it. Hunt declined to undertake the task, and wisely, it is agreed, did he come to this conclusion. Hogg had been expelled from Oxford with Shelley, and for a time thereafter saw much of his friend. Having this intimate association in mind, the Shelley family gave over to him the material in their possession. Their astonishment can be imagined when suddenly in the early part of 1858 there appeared two volumes of Hogg's *Shelley* without knowledge on the part of the Shelley family that they were about to be published. It developed that no member of the Shelley family had had the opportunity of examining the proofs, and that the publication exalted Hogg rather than Shelley. Moreover the Shelley letters that appeared in the volumes were not at all true copies of the originals, it was claimed. The material in Hogg's hands was demanded by the Shelleys and he was forbidden to complete the biography. Hunt, as the intimate friend of Shelley, was appealed to by Lady Shelley for help in clearing his memory. At some length, and rather caustically, Hunt rallies to the defense. His letter, the original



of which is in my collection, extends to twenty pages. That Hunt weighed well his words is attested by the many deletions and changes that appear in his holograph letter.

Hunt terms Hogg "a garbler and falsifier of letters, and at the same time a charger of falsehoods and of the meanest and selfishest motives upon everybody whom it suits his rage and conceit to calumniate." The publication is "a foolish book of an imbecile pretender."

This correspondence is preserved in a three-quarter brown morocco binding, lettered front.

These letters were re-printed by Walter E. Peck in his *Shelley*, 1927.

## LEIGH HUNT'S "EXAMINER" EXAMINED

First Edition 1928 8vo

HALF-TITLE: Leigh Hunt's / "Examiner" Examined.

TITLE: Leigh Hunt's / "Examiner" Examined / comprising / some account of that Celebrated / Newspaper's Contents, &c. 1808-25 / and / Selections, by or concerning Leigh Hunt, / Lamb, Keats, Shelley, and Byron, / Illustrating the Literary History of that Time, / for the most part previously unreprinted / By Edmund Blunden / "The Examiner, he sits private there within," / BEN JONSON (1625) / London / Cobden-Sanderson / Thavies Inn

PAGINATION: Half-title, verso blank, [i-ii]; Title, verso with imprint 1928, [iii-iv]; Preface, v-vi; Contents, vii-viii; Introductory, ix-xi, verso blank; sub-title Part I / Notes on the Volume, verso blank, [1-2]; Text, 3-122; Part II Selections, verso blank, [123]-124; Text, 125-260; Index, 261-263, verso blank.

Red cloth, paper label, uncut. Size 8 $\frac{3}{4}$ x5 $\frac{1}{2}$  inches.

This is a book of the greatest value to the student of Hunt. Mr. Blunden gives an interesting running account by years of the contents of the paper during the time Hunt was most active in its production, 1808-1825. These selections from Hunt's contributions are given: Young Poets; Poems by John Keats; Lamia; Adieu to Keats; The Revolt of Islam; The *Quarterly Review* and The Revolt of Islam; Rosalind and Helen; The Cenci; Adonais; Prometheus Unbound; The Works of Charles Lamb; Velluti to his Revilers; Leigh Hunt's Last Examiner Article. There are selections from Lamb's contributions to the *Examiner*. Mr.

Blunden makes the very good suggestion that a book might well be made of selections from Hunt's theatrical articles in the paper.

Harper & Brothers, New York, in 1931, issued an American edition of this work, printed from the plates of the English edition. The frontispiece is a portrait of Leigh Hunt, 1810.

## SHELLEY — LEIGH HUNT

1928 8vo

First Edition

HALF-TITLE: Shelley — Leigh Hunt. / How Friendship made History

TITLE: Shelley — Leigh Hunt / How Friendship made History / and extended the bounds of / human freedom and thought / being / Reviews and Leaders from *The Examiner*, etc.: / with intimate Letters between the Shelleys and / Leigh Hunt, partly from unpublished manuscripts / edited, with Introduction, by / R. Brimley Johnson / London: / Ingpen and Grant / 12, Bury Street, W. C. 1 [1928]

PAGINATION: Half-title, verso with quotations from Carlyle and Emerson, [i-ii]; Title, verso with imprint, [iii-iv]; brief note from editor, verso blank, [v-vi]; Contents, vii-viii; Introduction, ix-xviii; Text, [1]-346.

Green cloth lettered, uncut. Size  $8\frac{1}{2} \times 5\frac{3}{8}$  inches.

The three parts into which the text is divided treat, (1) criticisms from *The Examiner* by Hunt of Shelley's poems; (2) letters that passed between the Shelleys and Hunt; (3) selections from the Political Examiner, with comments and confirmations by Shelley. An "Epilogue" gives a few unpublished letters of Shelley, Hunt, Trelawny, Hogg, and Mary Shelley. It was a happy thought of editor and publisher thus to gather into a volume these scattered evidences of the Shelley-Hunt friendship.

"Leigh Hunt declares that he was never pleased to be writing politics; and Shelley, again and again, laments his inability to do so. Both were happier among their books, on the sea or in the fields; imaginatively at play. Both always remained something of boys at heart, a little innocent of affairs." — *Excerpt from Introduction.*

## 320 MY LEIGH HUNT LIBRARY

### JOYS AND SORROWS OF A BOOK COLLECTOR

First Edition 1928 8vo

HALF-TITLE: The Joys and Sorrows / of a Book Collector

TITLE: The Joys and Sorrows / of a Book Collector / by /  
Luther A. Brewer / [*ornament in red*] / Privately Printed  
... Cedar Rapids Iowa 1928

PAGINATION: Half-title, verso blank, Title, verso with limit number — 300 —, copyright notice and imprint, sub-title, verso blank, text, 65 pages.

Boards with green cloth back, uncut. Size  $7\frac{3}{4} \times 5\frac{1}{2}$  inches.

Of some slight interest as a Hunt first edition, as there is printed for the first time in a book generous portions of a letter from Hunt to Byron, dated Plymouth, January 27, 1822.

### SOME LETTERS FROM MY LEIGH HUNT PORTFOLIOS

First Edition 1929 8vo

HALF-TITLE: Some Letters From my / Leigh Hunt Portfolios

TITLE: Some Letters From / my Leigh Hunt / Portfolios /  
with brief comment by / Luther A. Brewer / [*printer's ornament in red*] / Privately Printed ... Nineteen Twenty-nine

PAGINATION: Half-title, verso blank, Title, verso with limit number — 300 —, copyright notice and imprint, [1-4]; Text, 5-26.  
Boards with cloth back, uncut. Size  $8 \times 5\frac{1}{2}$  inches.

The letters here printed are selected from Hunt's own correspondence as well as from that of his friends. The quotations are considerable in number and mostly heretofore unprinted. The original letters are in the collection here described.



MRS. LEIGH HUNT

Crayon Portrait supposedly of Mrs. Hunt and drawn by her



LEIGH HUNT

First Edition 1930 8vo

A Biography by Edmund Blunden

HALF-TITLE: Leigh Hunt

TITLE: Leigh Hunt / a Biography / by / Edmund Blunden  
/ London / Cobden-Sanderson / 1 Montague Street / 1930

PAGINATION: Half-title, verso blank, Title, verso with imprint, Dedication, verso blank, Contents, Illustrations, verso blank, [i]-viii; Preface, [ix]-xiii, verso blank; Text, 1-351; Appendices, 352-378; Index, [379]-402.

Red cloth, uncut. Size  $8\frac{1}{2} \times 5\frac{1}{2}$  inches.

By all odds this is the best biography of Hunt extant. The author has nought extenuated nor set down in malice any pertinent fact in the life of the militant Reformer. The publisher well notes that "The life of Leigh Hunt was brilliant, quixotic, yet tender and sometimes profound; his biographer has tried to reflect the union of these various effects." And it may be added that he has succeeded in giving us a picture of the real Leigh Hunt. My copy bears the presentation inscription: *16 June, 1930. Luther A. Brewer in expectation of his larger Leontiana, & in gratitude for glimpses already given*, EDMUND BLUNDEN.

An American edition of Mr. Blunden's book was issued in the fall of 1930 by Harper & Brothers, New York, from the plates of the English edition, the only variance being in the number of illustrations: the English edition has eight, the American sixteen. The illustrations in the English edition are: Leigh Hunt, by Armytage, after Severn; Leigh Hunt aged 7; Leigh Hunt in theatrical costume; the Vale of Health; Keats from a silhouette by Mrs. Hunt; Leigh Hunt aged 50; Leigh Hunt, G. H. Lewes, Vincent Hunt, and W. B. Scott; Leigh Hunt from a silhouette by Mrs. Hunt. In the American edition are these additional illustrations: a Corner of Christ Hospital in Hunt's day; Hunt's Chelsea; Charles Lamb; Thomas Moore; Byron from a silhouette by Mrs. Hunt; Shelley; Tennyson; Hunt's monument in Kensal Green Cemetery.

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*Shelley, take this to thy dear memory:  
To praise the generous, is to think of thee.*

From Hunt's *Jaffar*.

LEIGH HUNT AND CHARLES DICKENS 1930 8vo

HALF-TITLE: Leigh Hunt and / Charles Dickens.

TITLE: Leigh Hunt and / Charles Dickens / The Skimpole Caricature / By / Luther A. Brewer / Privately Printed for the Friends / of Luther Albertus and Elinore / Taylor Brewer Cedar Rapids Iowa / Christmas Nineteen Hundred Thirty

Paper boards, cloth back lettered, uncut, pp. 35.

This little volume gives a pretty full account of the pros and cons of the controversy that has waged around the caricature of Hunt by Dickens in his *Skimpole in Bleak House*. Some of the evidence in the case is published here for the first time.

## SOME ISAAC HUNT FIRSTS

Isaac Hunt, the father of Leigh Hunt, is credited with the authorship of a number of loyalist pamphlets while he was living in America. These little publications are quite rare. In the last ten years but two have come under my observation, and they are in my collection. The title page of one reads: The / Political Family: / or a / Discourse, / pointing out the / Reciprocal Advantages, / which flow from an uninterrupted Union between / Great-Britain and her American Colonies. / By Isaac Hunt, Esquire, / Numb. I. [*picture of two glass vessels on a rocky seashore*] / If We Strike We Break / Philadelphia: / Printed, by James Humphreys, Junior. / M dcc lxxv.

Pagination: Title, verso blank, [i-ii]; Dedication, To the worthy / Merchants, Farmers, and Mechanics / of the / Province of Pennsylvania, / in Testimony of / Esteem and Friendship, / This Discourse is inscribed: By their most humble Servant, / The Author, [iii], verso blank; Text, [5]-32.

The advantages America "receives in the encouragement of her manufactures, the extension of her commerce, and the increase of power, by sea and land, from the trade of her industrious colonists, have already rendered her the Queen of nations; and in a short time, Great-Britain and her American colonies, if they continue united, must inevitably be the most powerful Empire in the world.

**THE  
POLITICAL FAMILY:**

**OR A**

**D I S C O U R S E,**

**POINTING OUT THE**

**RECIPROCAL ADVANTAGES,**

**Which flow from an uninterrupted Union between  
GREAT-BRITAIN and her AMERICAN COLONIES.**

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**By ISAACHUNT, ESQUIRE.**

**NUMB. I.**

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**PHILADELPHIA:**  
**Printed, By JAMES HUMPHREYS, JUNIOR.**

**M DCC LXXV.**





The advantages of which are not only reciprocal to them, but to all the protestant and christian nations of Europe. Because the love of virtue and liberty, which is predominant and peculiar in Englishmen, will diffuse itself wherever it can have influence."

Preserved in a half calf slip case, inner wrapper, lettered.

Another scarce pamphlet by Isaac Hunt bears the title: A / Humble Attempt / at / Scurrility; / in Imitation of / those Great Masters of the Art, / the Rev. Dr. S—th [Smith]; the Rev. Dr. Al—n [Allison]; the Rev. Mr. Ew—n [Ewin]; the Irreverend D. J. D—ve [Dove], and the Heroic J—n D—n, Esq. [John Dickinson]; being a / Full Answer / to the / Observations / on / Mr. H—s's [Hughes's] / Advertisement. / By Jack Retort, Student in Scurrility. / Quilsylvania: Printed, 1765.

The pagination is: Title, verso blank [i-ii]; Dedication [iii]-vi; Preface [vii]-viii; Text [9]-42; Errata [43], verso blank. Three-quarters green levant, uncut.

This rare little pamphlet came from the libraries of Samuel W. Pennypacker and Joseph Jackson. Accompanying the item is a copy of *The Pennsylvania Magazine of History and Biography* for July, 1911, containing an article by Mr. Jackson on "A Philadelphia Schoolmaster of the Eighteenth Century." The schoolmaster was David James Dove, mentioned on the title-page of this pamphlet. Dove for a brief period was English master in the Academy and College of Philadelphia, now the University of Pennsylvania. He was a thrifty person and not very reliable so that he lost his position in the Academy. Affairs in the Province of Pennsylvania were in an unsettled condition. There was a determined attempt to get rid of the Quaker party owing to its opposition to military service. The Academy and College became identified with the Proprietary party, and the provost, Dr. William Smith, became active in its service. For writing a libel on the assembly of the Province he was imprisoned. Dove began to publish prints and pamphlets out of spite for his discharge from the school. He of course was answered by other pamphlets, the majority of them the work of Isaac Hunt, who, says Jackson, "had just retired from the Academy and College without his degree, because of his activity as a political pamphleteer." These pamphlets, continues Jackson, were "intensely comic, and a trifle indecent at times, but they show a wonderful power for satire and invective."

Charles R. Hildeburn, in *The Issues of the Press in Pennsylvania 1685-1784*, notes these pamphlets. All are now quite rare, and difficult to procure even in poor condition. Isaac was intensely loyal to the mother country, and his pen was

A  
H U M B L E   A T T E M P T  
A T  
S C U R R I L I T Y,

IN IMITATION OF  
Those Great M A S T E R S of the A R T,  
The Rev. Dr. *S---tb*; the Rev. Dr. *Al----n*; the Rev.  
Mr. *Ew-n*; the Irreverend *D. J. D-vr*, and the Heroic  
*J--n D-----n*, Esq;

BEING A  
F U L L   A N S W E R  
T O   T H E  
O B S E R V A T I O N S  
O N  
Mr. *H---s's*  
A D V E R T I S E M E N T.

---

By JACK RETORT, *Student in Scurrility.*

---

QUILSYLVANIA: Printed, 1765.

a trenchant one. Hildeburn states that the 1765 pamphlet noted here has been attributed to Governor William Franklin, but of course in error as Franklin was only five years of age when it was issued. "It was . . . one of several scurrilous productions of the pen of Leigh Hunt's father. Hunt was graduated at the College and Academy of Philadelphia in 1763, and in 1765 applied to the Trustees to be admitted to the degree of Master of Arts, but was refused on technical grounds. In 1766 he renewed his request, which was refused on the grounds of his being the 'author and publisher of several scurrilous and scandalous pieces,' among which were 'A Letter from a gentleman in Transylvania.'"

Hildeburn notes also a lampoon got out on Isaac Hunt in 1765 one leaf folio: This / Poem, / Humbly dedicated to Sir Q—C—o at his Study over a / Pot of Charcole. He mentions also a series of eight pamphlets by Hunt, six to eight pages each, published in 1765, and entitled The / Substance / of an / Exercise, / had this Morning in / Scurrility Hall.

In the New York Public Library is this Isaac Hunt item:

Number I, A looking-glass for Presbyterians. Or A Brief examination of their loyalty, merit, and other qualifications for government. With some animadversions on the Quaker unmask'd. Humbly address'd to the consideration of the loyal freemen of Pennsylvania. . . Philadelphia: Printed [by A. Armbruster] in the year 1764.

In the British Museum are to be found these publications of Isaac Hunt:

A Sermon (on Psalm xi, 2, 6) preached before the laudable Association of Antiquarians. 23d April, 1778, published London, 1778.

Sermons on Public Occasions, by the Rev. Isaac Hunt, M.A., preached at Ben-tinck Chapel, St. Mary-le-Bone. London, 1781.

A Sermon occasioned by the general distress of the Parish of Mary-le-Bone, on the improvident accommodation of the poor inhabitants for the purpose of public worship. London, 1781.

Ways and Means to pay taxes and be happy. A Sermon preached at St. Dunstan's Church, Stepney, on Sunday, September the 15th, 1784. And at the new chapel in Kentish town in the Parish of St. Pancras, the Sunday following, by the Rev. Isaac Hunt, M.A., of the Colleges of Philadelphia and New York. London, 1784.

Discourses on Public Occurrences, London, 1786.

Rights of Englishmen, an antidote to the poison now vending by the transatlantic republican Thomas Paine, secretary for foreign affairs to Congress, during the American War, in reply to his whimsical attacks against the constitution and government of Great Britain, by Isaac Hunt, A.M., of the Colleges of New York and Philadelphia, an American loyalist. London, 1791.

All of the authorities mentioning the birth of Isaac Hunt give the date as 1751. If this is the correct year, his age was twelve when graduated and fourteen when

he began issuing his long list of pamphlets. He was more precocious than his youngest son who did not appear in print at quite so young an age. The date of birth as given does not seem credible.

In the British Museum, Additional MS 38222, f. 237, is the following letter from Isaac Hunt. Like so many letters of the period, it is without date. The Museum suggests the date 1787. It is addressed "Right Honourable L.<sup>d</sup> Hawkesbury / Hertford Street," and the manner of folding and the absence of a stamp seem to imply that the missive was delivered by hand. At that time Isaac's financial condition made even the cost of a stamp a matter for consideration. This is the letter:

*My Lord*

*It is with great reluctance, I trouble your Lordship with my little concerns: — But as I am not altogether unknown to your Lordship, and repose the greatest confidence in your goodness and humanity, I flatter myself this application will be excused, especially too when it is considered as the exertion of a tender Father to get Bread for his Wife and Children. Without preferment in the Church, — possessed of only one hundred pounds a year — the Bounty of Government, to supply my numerous Family, if your Lordship would be so good as to favour me with a little employment as a Writer in the office under your Lordship's direction, it will be ever gratefully acknowledged with the warmest gratitude, by, my Lord,*

*Your Lordship's*

*Most obedient and*

*Dutiful Hble Serv<sup>t</sup>.*

*Isaac Hunt*

*Crown Court*

*No. 2 Westminster*

## ADDITIONAL FIRSTS

Some additional first editions properly might be included here. Most of them will be noted in the third volume of this publication under the general title *Huntiana*. At this time these are of interest:

THE POETICAL WORKS OF LEIGH HUNT, London, 1883, an issue of "Moxon's Popular Poets." This edition was edited by W. M. Rossetti. The contents are not at all inclusive, but on the whole the selection has been made with discrimination.

THE POETICAL WORKS OF LEIGH HUNT AND THOMAS HOOD, edited with introduction by J. Harwood Panting, London, The Canterbury Poets Series, 1889. The omitted are rather more prominent than the admitted in this selection. It contains, however, a fair representation of Hunt's poetical work. The introduction is a brief note on Hunt as a writer.

LEIGH HUNT SELECTIONS IN PROSE AND VERSE, 1909, edited with introduction and notes by J. H. Lobban, is a small collection of prose and verse, mostly from *The Indicator*, *The Companion*, and *The Seer*, made for use in the schools.

LEIGH HUNT, by Edward Storer, London, 1911, is mainly a book of selections, the excerpts being quite brief but including some of Hunt's best work. There is a short introduction, followed by quotations from published appreciations of Hunt and his writings. A brief but useful bibliography is included, and an iconography.

THE POETRY AND PROSE OF COLERIDGE, LAMB AND HUNT, 1920, edited by S. E. Winbolt, is a splendid book, written by one connected for more than a quarter of a century with Christ Hospital. "If any man ever labored hard in his calling, it was Hunt," writes Mr. Winbolt. "From the age of about twenty onwards he was the professional man of letters. Morning, noon and night, year in and year out, he read and wrote; and few authors have produced so much of so high a level with so slender a monetary reward."

BEAUTIES OF SHELLEY, London, 1830, may be considered a minor first edition of Leigh Hunt from the fact that the fourteen-page introduction is made up largely from data supplied the compiler by Hunt. My copy has been bound in three quarter green morocco, bands and letters. The book is a charming 12mo.

THE SPECTATOR. At the time of Hunt's death, August 28, 1858, he was contributing a series of articles to *The Spectator*, a journal then edited by his son Thornton. These articles appeared in a column headed "The Occasional." The subject matter was just what Hunt determined and did not follow any definite line. In my collection are Occasionals numbers nine and ten, in galley form, evidently proofs submitted to the author. In the first of these proofs Hunt discourses at some length

on the "new edition of his Collected Writings in Verse, now preparing for publication." This new edition was the 1860 one issued under the editorship of Thornton Hunt. In the course of his remarks he says: "The satirical portions of the matter will be found accompanied by such notes of explanation or qualification as time, circumstance, or better knowledge, may have rendered proper. . . Having never written a syllable against anybody to which I did not either set my name, or (if that were not the custom of the periodical) leave the name in the hands of the publishers, to be disclosed by them to any whom it might concern, the reader will easily suppose, that I have no regrets to express, which I need blush for as a man or gentleman." Leigh Hunt always made sure of the possession of a clear conscience.

These proof slips are preserved in a folding cloth case.

LEIGH HUNT'S "RULES FOR NEWSPAPER EDITORS," published in 1930 by Ingpen & Grant, London, edited by R. H. B., is an attractive little first edition. It is an 8vo, 24 pages, wrappers; contains an introduction by the compiler, and re-prints from *The Examiner*, March 6, 1808, Hunt's article "Rules for the Conduct of Newspaper Editors with respect to Politics and News." "Leigh Hunt brought to his editorship a fierceness of purpose, a daring agility, and a gift of powerful satire which he applied in terse and trenchant style to all the big political questions of the day." R. H. B. is R. H. Bath.

A SCRAP BOOK OF EXCERPTS. Meriting a description here is a book of scraps of printed matter gathered intelligently — and lovingly no doubt — by some Hunt admirer. The collection is preserved in a three-quarter olive morocco binding, the covers measuring  $8\frac{1}{2} \times 5$  inches, the larger excerpts folded to fit. The matter consists of more than one hundred extracts from magazines and newspapers containing writings by Leigh Hunt and reviews of his books. Included among the magazines here represented are *The Poetical Register*, *The Examiner*, *The British Critic*, *Howitt's Journal*, *The Rambler*, *The Christian Spectator*, *The Athenaeum*, *Fraser's*, *The Dublin Review*, *Blackwood's*, *The Edinburgh Review*, *The Quarterly*. The first excerpt is one from *The Examiner* noting in complimentary way the

*Monthly Repository* as edited by Hunt in 1837-1838. Then follow poems by Hunt that appeared from time to time in *The Examiner*. The pages of this journal for March 22, April 26, June 28, December 13, 20, 27, 1812, noting the proceedings *in re* the libel of the Prince Regent are in the collection, as are those of February 6, 1814, containing Hunt's remarks about the completion of the first year of his imprisonment, and February 5, 1815, on the departure of the Hunts from prison. An excerpt from the *British Critic* for August, 1815, notes Hunt's *Descent of Liberty* in rather severe terms, the reviewer claiming that Hunt has "all the quaintness and conceit of the older poets, unredeemed by any of those softer touches, which show the hand of a Master."

A favorable review by the *Eclectic* of *Rimini* is the next excerpt, followed by reviews of the same book by *The Edinburgh Review* and *The Quarterly*, and the notice *The Quarterly* gave *Foliage* — none of these being very complimentary.

*The Examiner* is rather freely excerpted by the compiler of this interesting budget. We now have here the issue for February 25, 1821 — ten pages of it — giving in full the proceedings on the trial of John Hunt for libelling the House of Commons, and Leigh Hunt's editorial comment upon the verdict, which was that of guilty. John Hunt acted as attorney for himself and his address to the jury — an able one — is printed in full. The charge of libel was founded on this opinion of John Hunt as expressed in *The Examiner* July 24, 1820: "When that house, for the main part, is composed of venal boroughmongers, gossiping placemen, greedy adventurers, and aspiring title-hunters, or the representatives of such worthies — a body, in short, containing a far greater proportion of public criminals than public guardians — what can be expected from it, but — just what we have seen it so readily perform."

Leigh Hunt's friendly review of Horace Smith's *Amarynthus* in *The Examiner*, 1821, is here, followed by the issue for June 9, 1822, which contains Leigh Hunt's letter "On the Quarterly Review," written during his stay on the coast of Devonshire, awaiting a chance to sail for Italy and his "beloved Shelley." In this letter Hunt in fine satire castigates the publication. "If I did not know the *Quarterly Review* . . . I should conclude from the number



before me, that Mr. Hazlitt was a mere dealer in slang, and Mr. Shelley a mere dealer in obscenity and nonsense. . . Looking back to the other numbers of the *Review*, I should furthermore discover that the Reverend Mr. Milman was a great genius, and Mr. Keats none at all. . . It is as idle to call a writer of Mr. Hazlitt's great talents a mere dealer in slang, as it would be to call mediocre men, like Mr. Gifford or Mr. Croker, men of great talents." Some of the "Wishing-Caps" follow, and a review in the paper of *Bacchus in Tuscany*. The *Quarterly Review's* article, 24 pages, on *Lord Byron and Some of his Contemporaries* is given, followed by *The Examiner's* review of *Sir Ralph Esher*, February 12, 1832. An appeal was made in *The Examiner* on February 3, 1833, for needed additional subscriptions to the 1832 *Poetical Works*, and this excerpt is in the collection. Reviews follow, from *The Examiner*, of *The Indicator and The Companion*, *A Legend of Florence*, *The Dramatic Works of Wycherley*, etc., and the well known one of Macaulay in the *Edinburgh Review*. Here too are the reviews of *The Palfrey* in the *Athenaeum* for September 3, 1842; the *Poetical Works*, in *The Examiner* for April 13, 1844; *Imagination and Fancy* in *The Examiner* for November 23, 1844; *Stories from the Italian Poets*, in the paper for February 7, 1846; and *Men, Women, and Books*, June 5, 1847. In *The Examiner* review of the 1844 *Poetical Works* Hunt is termed "the poet of nature: of the field and flowers: of love, of kindness, of toleration, of peace." "From having been denounced as the founder of a school, . . . he has taken his station as an English classic. His essays will remain among the master-examples of genial humour, as long as those of Goldsmith and Charles Lamb shall last. And in the history of his poetical life, never let it be forgotten that he was the first to see and bring before the notice of the world the poetry of Keats, Shelley, Tennyson, and others."

G. H. Lewes briefly but sympathetically reviews, in the *New Monthly Magazine*, Hunt's *Men, Women, and Books*, holding that "a reputation, now certainly undisputed, . . . the reputation of a genuine and graceful poet, as well as of a lively, suggestive, and elegant prose writer is quite sufficient to arrest the attention of the most careless reader, and to make every one anxious to see a new volume bearing his name." The *Athenaeum* for November 7, 1846,

in noticing *Wit and Humour* offers some constructive criticism, closing its article with: "The book is at once exhilarating and suggestive; it may charm frivolous minds into wisdom and austere ones into mirth." The *Dublin Review* for January, 1847, in reviewing *Wit and Humour*, calls it a pleasant, chatty paper. Mr. Hunt has given us "an exceedingly pleasant book — likely to add very much to the best and purest sources of enjoyment." In noting the *Stories*, *The Examiner* stated that "The older Mr. Hunt grows the pleasanter his books become. His experience ripens and his taste matures, as with all men. . . He retains the enthusiasm of his youth. He has not lost its beliefs or its aspirations." Included also in the collection are reviews of *Stories from the Italian Poets*, in *Knight's Penny Magazine*; *Men, Women, and Books*, in *Howitt's Journal*; *Imagination and Fancy*, and *Wit and Humour*, in the *Athenaeum*. George Gilfillan writes about "Leigh Hunt on the Pension List," and the excerpt is here. He "glories" in Hunt's pension grant. "Now may the injured shades of Hazlitt, Shelley, and Keats, deem themselves in some measure appeased." Hunt has won his pension "by the kindness and generosity of his nature, and by the savage injustice of the treatment which he underwent, both as a literary man and as a politician. . . It is easy for those whose worst sufferings in life have been the head-aches of success, or the flea-bites of village scandal, to talk contemptuously of the soreness of a man, who for years stood on the pillory of public opinion, and had to sustain not merely the mud artillery of the base and the mean, but the fiery and orient shapes of men of kindred genius, whom circumstances and fate had ranged as archers against him. . . The trample of Satyrs and other obscene things he might have endured; but to be patient under the tread of such demigods as Byron, Wilson, Moore, and Lockhart, *hic labor hoc opus fuit*. Yet all this he survived, and this of itself proves him possessed of no common powers, to say the least, of endurance, and we trust we may add, of forgiveness and charity too." This trenchant article appeared in *Tait's*, 1847.

Next there is a lengthy review of *The Town* by a Dublin magazine, which termed the publication as "almost the pleasantest of Leigh Hunt's many pleasant books." *A Book for a Corner*, and *The Town* are reviewed in *The Examiner* on June 9, 1849; *The Autobiography*

in September, 1850, by the *Dublin University Magazine*, by *Chambers's Edinburgh Journal* on July 13, by *The Rambler* about the same time, and by the *Eclectic* October, 1850. These reviews are all here. Excerpts from *Fraser's* include "The Shewe of Faire Seeming," May, 1858, and "English Poetry versus Cardinal Wiseman," December, 1859. Thornton Hunt's tribute to his father as printed in *Cornhill*, 1860, and the letter of Hunt to Browning, in the *Athenaeum*, July 8, 1883, are present, as are Townshend Mayer's articles in the *St. James Gazette*, on "Leigh Hunt and Charles Ollier," and "Leigh Hunt and B. R. Haydon." "Portraits and Memoirs," in Macmillan's, September, 1870, by R. H. Horne, gives most interesting reminiscences of his acquaintance with Hunt. Especially interesting is an article in *Good Words* by Walter C. Smith, "Reminiscences of Carlyle and Leigh Hunt," based on a diary left by John Hunter of Craigcrook. These are a few only of the illuminating excerpts to be found in this veritable storehouse of scraps.

## TWO POEMS HERETOFORE NOT RE-PRINTED

The following poems appear in S. C. Hall's *Vernon Gallery*, [1850] First Series, numbered, in the Table of Contents, twenty-three and twenty-four. They seem never to have been re-printed. The original manuscript of "England, Pro and Con," with Hunt's corrected proofs, is in my collection.

### ENGLAND, PRO AND CON

Suggested by an Engraving of Callcott's "Wooden Bridge"

*A wooden bridge, a hut embower'd, a stream  
That calmly seems to wait the dredger's will;  
Horses with patient noses in a team;  
A wife, babe-holding, yet laborious still:  
A burst of sunshine, cloud-racks, wide and chill —  
'Tis a right English, and a pleasant scene  
To duteous eyes, and eke the ducks, I ween.*

*A chilly region is our English land,  
A moist green field set in the Northern sea,  
Where rain and wind strive for the upper hand,  
And more of winters than of summers be,*

*Causing the dwellers to live seriously;  
To turn incompetence of joy to gain,  
And less seek pleasure, than escape from pain.*

*But yet this gain becomes the gain of man,  
First ploughs up its own fields, then all the earth's,  
And over seas where never pleasure ran,  
And into sunshines of unworthy mirths,  
Goes bearing seeds of nobler future births,  
Fruits of their workmen's craft and sages' shelves,  
And such as in good time shall bless themselves.*

*Such as shall rail the whole round earth with roads  
For profit's feet, and mutual pleasure's too,  
Till all good strangers visit all abodes;  
The southern's laugh the northern's icy mew,  
And China, calling on amazed Peru;  
And in the poorest veins of England, dance  
The thoughtless wines of England-thoughted France.*

*And where, meantime, could wisest joys themselves  
Keep safer home, and count on calmer hours;  
Than where no wars insult those sages' shelves;  
Nor ices freeze, nor sunshines melt, their powers;  
Nor hurricanes, nor sunshines, crash their bowers;  
Nor aught forbids them, day by day, to fare  
As friends of Nature's face and Nature's air?\**

*Besides, when summer comes, when June is true,  
And buttercups and daisies flush the scene,  
Where have the showers left skies of lovelier blue,  
Or meads of more enchanting, emerald green,  
With bowers of elms, and nestling homes between?  
The moist green field is one great garden then,  
Fit for the raptures of a golden pen.*

*Give me a cot beside an English wood,  
And leave to do the work my fancy might,  
And in the hope of universal good,  
Nought should I fail of business or delight,  
No, though the rain should pour six months outright;  
The sun should laugh but merrier when he came,  
And winter on my hearth be one good roaring flame.*

\*It was an observation of Charles II that notwithstanding the humidity of the climate an Englishman could more surely reckon upon being able to go out of doors in the course of the day than the inhabitant of any other country.

## VENICE, PAST AND FUTURE

Suggested by a picture of Venice by W. Clarkson Stanfield, Dickens's friend  
 "Stannie"

*I looked upon the shows of time, and saw  
 A wondrous city, out in the blue sea:  
 Gay was her life, the fruit of gravest law;  
 The flower of painting's very self was she;  
 And down her dancing waves went industry  
 All day, and love and a soft lute at night.  
 From out this city, coming royally  
 Under a courtly burthen of delight,  
 A stately bark I saw, all golden bright,  
 Whereon, amidst innumerable more,  
 And the loud leaping of the cannon's might,  
 Which goeth in its might earth's gods before,  
 Stood one, that cast into the sea a ring  
 In sign of espousal right and endless triumphing.*

---

*I looked again, long after, and methought  
 I heard a voice upon the waters calling,  
 Not, as before, with life, love, glory fraught,  
 But of some spirit, mourning the long thralling  
 Of the dead city, and its change appalling;  
 For in its circuit not a face was seen  
 Of human thing, nor was there sound befalling,  
 Save of lone channel, or the wind between,  
 Or house that fell among the ruins green.  
 The hollow-window'd streets were half undone;  
 'Twixt dry and moist was a dull strife unclean,  
 Fuming and blistering in the burning sun;  
 And from the mist, the last disgrace of death,  
 A dreadful odour smote the halting seaman's breath.*

*O gentle city, haply 'twas the dream  
 Of fear and sorrow, witnessing thy pains:  
 New arts may save thee from the dire extreme,  
 And bring the rivers to refresh thy veins,  
 As even now with strange new iron lanes  
 They link thee to the land in journey dry.  
 But should great Nature to her own best gains,  
 Blitheness and love like thine, more days deny,  
 At least, sweet Venice, thou can'st never die  
 In words and art, earth's only deathless things;  
 Lo! Stanfield bears thee in his radiant eye;*

*The Swede of warbling heart thy love-note sings;  
And though the hues of Titian's self must fade,  
Art shall reflect him still, in lustrous thoughts array'd.*

The following poem was printed in *The Cambridge Intelligencer*, number 432, October 24, 1801, and in *Morning Chronicle*, Oct. 15, 1801:

# THE OLIVE OF PEACE

By J. H. L. Hunt  
Author of Poems, called "Juvenilia"

*Now sheath'd is the sword that was wild as the blast:  
The tempest of slaughter and terror is past;  
Old Albion her neighbour all smilingly hails —  
For the olive of peace blooms again in our vales!  
Beam on the day,  
Thou olive gay;  
"Matchless is he  
Who planted thee;  
And mayst thou like him immortal be!"*

*Dvinest of olives, O, never was seen  
A bloom so enchanting, a verdure so green!  
Sweet, sweet do thy beauties entwiningly smile  
In the vine-tree of France and the oak of our Isle!  
Beam on the day,  
Thou olive gay, &c.*

*Long, long did thy envied exotic delay,  
'Till the voice of humanity charm'd thee away;  
And here, ever here mayst thou bloom in repose,  
As firm as our oak-tree, and gay as the rose!  
Bloom on the day,  
Thou olive gay, &c.*

*Let Alcides his poplar of majesty prize,  
And Venus her myrtle exalt to the skies:  
France and Albion excel all the gods of old Greece —  
For they crown their wise heads with the olive of peace!  
Bloom on the day,  
Thou olive gay, &c.*

*The delicate lily may gracefully mount,  
And the pink all her charms with the rainbow recount;  
Green, green is the olive on Albion's brow,  
And the lily and pink to the olive must bow!*

*Bloom on the day,  
Thou olive gay, &c.*

*Thou olive divine, may Eternity's sun  
Beam warm where thy roots thro' the ages shall run;  
The dew of affection 'light soft where they twine,  
And the love of an universe stamp thee divine!*

*Bloom on the day,  
Thou olive gay:  
"Matchless was he  
Who planted thee;  
And mayst thou like him immortal be!"*

In the collection are the issues of *The Cambridge Intelligencer*, numbers 336-516, July 19, 1800-June 11, 1803, bound in half calf. On June 20, 1801, number 414, "On the Sickness of Eliza" was printed, and on August 22, 1801, number 423, "Wandle's Wave." These poems appeared in *Juvenilia*, 1801.

Clippings of these two poems I possess, from the *Morning Chronicle*, the first printed Sept. 14, and the second Sept. 11, 1801.

#### THE RAINBOW

[It is with pleasure we insert the following production of the justly and much-admired Author of *Juvenilia*.]

*Sister of April, to whose bright throne came  
Reflexion drest in all his pride, and threw  
The sky-worn sapphire, beryl dipt in flame,  
And ev'ry charm, and ev'ry nameless hue;*

*How beauteous from yon cloud's retiring gloom  
Arises slow thy sparkling bow of light,  
Like some fair snow-drop bending o'er the tomb —  
Some winding stream soft gleaming thro' the night!*

*Fancy would name thee on thy cloudy sphere  
Joy bringing smiles dark sorrow to beguile,  
Each dewey pearl the rain has left, a tear —  
Each sunny beam that lights that pearl, a smile!  
Refulgent bow, the dark clouds downward driv'n  
Soon shall the soul, like thee, in radiance rise to heav'n!*



**LEIGH HUNT**  
**From a Silhouette by Mrs. Hunt**





## THE FIELD OF BATTLE

From the ingenious Author of "Juvenilia, "a youth of 16.

"Bella, horrida Bella!" Virg.

*The deed of blood is o'er!  
And, hark, the trumpet's mournful breath  
Low murmurs round the note of death —  
The mighty are no more!*

*How solemn slow that distant groan! —  
O, could ambition, wild with fear,  
The deep prophetic warning hear,  
And, looking, listening vain around  
For one soul-soothing, softer sound,  
While near, unseen, the fiends of hell  
Toll round the wretch his fancied knell,  
Rave all alone!*

*But, hark, soft plaints arise! —  
Friendship, adieu; farewell, soft love!  
I go to smiling peace above: —  
The friend, the lover dies!*

*Yes, happy soul to freedom giv'n,  
Go where no proud tyrannic lord  
Drives man upon his brother's sword;  
Where angels from thine arms shall tear  
The chains ambition bade thee wear;  
Where, on the once pale cheek of woe,  
In smiles immortal, roses blow —  
The bloom of heav'n!*

## AN UNUSUAL REFLECTOR

An unusual form of *The Reflector*, first issued in 1811, one I have seen nowhere else except in my collection has title-pages as follows: The / Reflector, / a / Collection of Essays, / on Miscellaneous Subjects of / Literature and Politics; / originally published as the commencement of a / Quarterly Magazine, / and written by / the Editor of the Examiner, / with the assistance of various other hands. / In Two Volumes. / Vol. I. [Vol. II.] / London: / Printed and Published by J. Hunt, Examiner-office, Maiden- / Lane, Covent-Garden: — and Sold by J. Miller, Bow-Street, / J. Carpenter, Old Bond-Street; and Gale and Curtis, Pa- / ternoster-Row.

My copies are bound in half green morocco-

The issue of *The News* for 28 July, 1805, page 86, contains this poem, under the heading Original Poetry:

THE SMILE OF WOMAN

Gl' oechi di che parlo si caldamente,  
 Che m'avean da me stesso diviso,  
 E'l lampeggiar del angelico riso,  
 Che solea far in terra un Paradiso.

PETRARCH

*O Bliss, thou bright spirit, whose music of old  
 Thrill'd the hearts of mankind in their ages of gold,  
 Tho' far thou hast fled from Mortality's sight,  
 With thy looks of enchantment and tresses of light,  
 Tho' far, where thy splendor no sorrow can shade,  
 Where the sun has arisen that never shall fade,  
 One ray of thy beauty still linger'd behind  
 To chase the dull woes that o'erclouded mankind:  
 Man felt the warm influence his teardrops beguile,  
 And bless'd the soft magic of sweet Woman's Smile!*

*O woman, how dear is the rosy delight,  
 With fondness how melting, with rapture how bright!  
 Whate'er its expression, how varied its art,  
 Its beam still dissolves the full springs of the heart;  
 All-powerful alike, when it kindles its fire  
 In the gaze of warm wonder, the glance of desire,  
 In the blush that declares what the lips dare not speak,  
 In the tears fondly kiss'd from the bliss-burning cheek,  
 In the sigh that would whisper its fullness of bliss,  
 In the look and the murmur that mingle Love's kiss!  
 From regions, where Winter sublime in his frowns  
 With ices his dark freezing solitude crowns,  
 To the fields of the South ever basking in day,  
 The smile of thy lips wins the nations away,  
 Bids the sky look serene and the waters flow even,  
 And lights up the world with the sunshine of Heaven!  
 For me though its charm has forgotten to shine,  
 To remember its sweetness is transport divine!  
 Yes; e'en in regret 'tis a transport to cast  
 These tear-trembling eyes on the days that are past,  
 To recall the fond looks of the face I adore,*

*Of the face still belov'd though its smiles are no more.  
 Why com'st thou, dear vision, in dreams of the night,  
 With the look that first utter'd thy mutual delight?  
 Why com'st thou, whose dreams no such fancies refine,  
 With thine eyes dew'd with fondness turn'd sweetly on mine,  
 With thy face full of truth and thy dark shining tresses,  
 To bind me once more with sweet maiden caresses,  
 To mock me with love, till my slumbers depart,  
 And I wake as far off from thy arms as thy heart?  
 Ah, Myra, one smile from thy lips softly streaming  
 Beams fonder than Fancy, glows dearer than dreaming!  
 Shall the sun still revisit the leaves of the rose,  
 Yet light never come on lips brighter than those?  
 Shall the dews shed by night fly the dawning of day,  
 Yet the tears that I shed not one look smile away?  
 Sweet Girl, though thine eyes living darkness dispense  
 The purest irradiance of virtue and sense,  
 Yet still there's a warmer, a vivider ray  
 Might burst from those features, as sacred as they!  
 Divine is the calm silent beauty of night  
 With its meek love of shade and its soft glowing light;  
 But the joy of creation awakes with the dawn,  
 When Heav'n lifts its face and the sunshine is born,  
 When the flow'rs kiss the dew and soft sighs fill the groves,  
 And Nature's blest smile is the emblem of Love's!  
 Long, long on this heart has the light ceas'd to shine;  
 O when shall the dayspring and Myra be mine!*

L. H.

In the issue of *The News* for 18 August, 1805, page 110, this poem appeared:

#### SONG

*I worship not a face, an air,  
 And yet one mirthful hour have miss'd  
 For all the cheeks that e'er were fair,  
 For all the lips that ever kiss'd.  
 Minds must be fair, and love must flow  
 From hearts, and not from lips that glow:  
 I would have something to inspire  
 What time itself should never move,  
 Constant and warm as Heaven's own fire,  
 Eternal as its love.*

*She, whose sweet looks my mind disarm,  
 She, at whose feet my spirit lies,  
 Conquers with one immortal charm,  
 The soul that sparkles in her eyes.  
 'Tis this that bids my fancy warm,  
 That lights her smile, that stamps her form:  
 O! I could think that Heav'n were mine,  
 Could she for this fond bosom prove  
 Its attributes the most divine,  
 Its pity and its love!* L. H.

The issue of *The News* for 15 September, 1805, page 142, carried the following poem:

Horace, Ode xiii. Translated

TO LYDIA

Cum tu, Lydia, Telphi  
 Cervicem roseam, etc.

*When she, who, all my bosom fires,  
 My rival's graceful form admires,  
 And while her eye with fondness warms  
 Talks of his mind and manly charms,  
 My bosom scorns its grief to bear  
 And swells with passionate despair.  
 Toss'd is my mind a thousand ways,  
 A thousand hues my cheek displays,  
 And tears, wrung deeply from my soul,  
 In mute unceasing anguish roll.  
 How burns my breast, when rude with wine  
 He grasps a neck so smooth as thine!  
 How burns, when in his rolling eyes  
 I see th' impatient transport rise,  
 And those blest lips of soft delight  
 He wounds with more than turtle bite!  
 Ah trust me, dear, no constant youth  
 Would kiss so fierce that lovely mouth,  
 Would hurt those lips of rosy hue,  
 So moist with Love's nectareous dew!  
 Blest, blest beyond this earth are they,  
 Whose morrow but reflects today;  
 Who hand in hand unknown to strife,  
 Walk down the peaceful vale of life,  
 And bound in chains Death cannot break,  
 One undivided sod partake!* L. H.

The poem that follows was printed in *The News* for 17 November, 1805, page 217:

THE LATE LORD NELSON

Epitaph supposed to be inscribed on the Tomb of the Hero of Cadiz and the Nile.

Dignum laude virum Musa vetat mori. HOR.

*While tears impassion'd rush to Britain's eyes  
And quench the smile that Triumph bids arise,  
While o'er her Warrior's grave of proud repose  
The gen'rous anguish of a Nation flows,  
Lo, where the mourn'd, the mighty one is laid,  
Thus cries the voice of the majestic shade;  
"Why weep ye, Britons, for th' immortal strife?  
Death's the last conquest of a victor's life:  
The most the patriot gains, when life departs,  
A thousand lives within a thousand hearts.  
In future triumphs shall these eyes revive  
Their vengeful fires where'er your lightnings drive:  
In future triumphs shall this voice resound  
In the proud uproar of the red profound.  
Let Gallia weep o'er all the vanquish'd wave;  
'Tis Gallia's, Gallia's tears best honour Nelson's grave!"*

L. H.

*The Monthly Mirror* for July, 1801, pages 53-54, gives the following poem:

SONG

In Imitation of the Scotch Manner

By J. H. L. Hunt

Tune, "Green grow the rushes, O"

*Bonnie are the lassies, O,  
Bonnie are the lassies, O;  
But the laddie's love sae fine,  
A' it quickly passes, O!*

*Low he bows sae neatly, O,  
Low he bows sae neatly, O;  
Falsehood is wr' ev'ry word,  
Tho' it sounds sae sweetly, O.*

*Fra' the lord sae smiling, O,  
 Fra' the lord sae smiling, O,  
 To the shepherd in the vale,  
 Youth is a' beguiling, O.*

*Ev'ry fond affection, O,  
 Ev'ry fond affection, O;  
 Friendship, love, are changing a',  
 As the sky's complexion, O.*

*Birds awa' be flying, O,  
 Birds awa' be flying, O;  
 For the laddies said ye'd die,  
 When their love was dying, O.*

*Mun you ha' a lover, O,  
 Mun you ha' a lover, O;  
 To anither's is your heart,  
 Fra' its place a mover, O?*

*Stones thra' in the ocean, O,  
 Stones thra' in the ocean, O;  
 If they smoothly glide along,  
 Love sha' ha' such motion, O.*

*Bonnie are the lassies, O,  
 Bonnie are the lassies, O;  
 But the laddie's love sae fine,  
 A' it quickly passes, O!*

*The Monthly Mirror* for May, 1802, pages 353-354 contains this poem:

#### THE PETITION

##### Anacreontic

*When Bacchus first broke from old Jupiter's thigh,  
 And rode down in triumph to earth on a cask;  
 A set of sharp fellows, as pleasant as dry,  
 Would his highness's favour and patronage ask.*

*Chor. Evobe, Bacche, jo, jo!*

*Oh! Bacchus is charming from top to toe!*

*So they wrote a petition, which ran at this odd rate —*

*"We your godship's petitioners, noble and trusty,  
 Can guage, roar a catch, and have passions so mod'rate,  
 That tho' always dry, yet we never were crusty.*

*Chor.*

*"Your godship's fine stomach, so healthy and round,  
We've endeavour'd to copy, at luncheon and feast;  
But so perfect a stomach can never be found;  
And so we've ten thousand times said to the priest.  
Chor.*

*"However, we would on your godship attend,  
Fill your cup, furnish toasts, and the corkscrew keep clean;  
We may hope, with such noble example, to mend  
And procure us a stomach that's fit to be seen.  
Chor.*

*"And this is, my lord, all we ask in return;  
That your godship will pity our thirsty old clay;  
Permit us a weak seven gallons to earn;  
And your godship's petitioners ever shall pray!"  
Chor.*

*This petition when Bacchus had read, from his cask  
He nodded sublime, and with majesty spoke: —  
"Ye thirsty old spirits, ye born for the flask,  
O sweet shall ye roll on your flagons of oak!  
Chor.*

*"Sure Nature has fashion'd these mouths for the bowl;  
Philosophy says, she made nothing in vain:  
And the wine shall your stomach so neatly console,  
That your feet by your eyes shall no longer be seen.  
Chor.*

*"Then come, my brave boys; — hark, I hear the brown stout;  
We'll see before morning old Carefulness dead;  
And if cousin Dr must her candle put out,  
The flame on our faces shall light us to bed!"  
Chor.*

J. H. L. HUNT

## MARY, MARY, LIST AWAKE

As the preceding pages have been going through the press, there has come to me the third of the songs noted on page 28: Mary, Mary, List! Awake! / Written by / Leigh Hunt Esqr. / Composed by / John Whitaker. / Philadelphia, Published by G. E. Blake, No. 13 South 5th Street.

Two pages of a folio sheet 12½x10 inches, engraved, three verses,



one printed with the music, the others at the bottom of the second page after the music. As here given the song reads:

*Mary, dear Mary, list! awake!  
And now like the moon thy slumbers break;  
There is not a taper and scarcely a sound  
To be seen, or be heard in the cottages round:  
The watch-dog is silent, thy father sleeps,  
But love, like the breeze, to thy window creeps;  
The moonlight seems list'ning all over the land,  
To the whispers of angels like thee;  
O lift but a moment the sash with thy hand,  
And kiss but that hand to me,  
My love Mary!*

*Gently awake and gently rise!  
O for a kiss to unclothe thine eyes!  
The vapour of sleep should fly softly the while,  
As the breath on thy looking-glass breaks at thy smile;  
And then I would whisper thee never to fear,  
For heav'n is all round thee, when true love is near!  
Just under the woodbine, dear Mary, I stand  
Still looking and list'ning for thee!  
O lift for a moment the sash with thy hand,  
And kiss but that hand to me!  
My love Mary!*

*Hark! do I see thee — hear thy sighs!  
Thy voice just comes on the soft air and dies!  
Dost thou gaze on the moon. I have gaz'd, as I rove,  
Till I thought it has breath'd heaven's blessing on love,  
Till I've stretch'd out my arms and my tears have begun,  
And nature, and heav'n, and thou seem'd but one:  
Adieu my sweet Mary; the moon's in the west,  
And the leaves shine with tear drops like thee,  
So draw in thy charms and betake thee to rest,  
O thou dearer than life to me,  
My love Mary!*

As the preceding sheets were being printed, this book appeared:

MORE MARGINALIA      First Edition      8vo      1931

Half-title: More / Marginalia.

Title: More / Marginalia / Based on Leigh Hunt's copy / of Henry

E. Napier's / *Florentine History* 1846 / by / A. Francis Trams / [ornament] Privately Printed Cedar Rapids Iowa Christmas 1931

Pagination: Half-title, [i], verso with limit number — 325 copies — copyright notice and imprint, [iii-iv]: Prefatory Note by Luther A. Brewer, [v], verso blank; Text, 7-46.

Boards, cloth back, uncut. Size  $9\frac{3}{8} \times 6\frac{1}{4}$  inches.

The text is based on a copy of Napier's *Florence*, six volumes, containing voluminous marginal annotations in Hunt's autograph.

In the library of Mr. Frederick Coykendall, New York, is a copy of *The Daily Tatler*, November 7-21, 1896. This is a small leaflet published by Richard Hovey, who prints in his paper what he claims to be an unpublished poem by Leigh Hunt:

TO VISCOUNT STOPFORD ON HIS COMING OF AGE

April 24, 1844

*Joy to Courtown's gallant heir!  
May the fates this day prepare  
All that sire can wish for son,  
Hailed and loved at twenty-one.  
Mirth and sweetest vernal hours,  
And all good and gentle powers,  
With their foreheads crowned with flowers  
And their eyes in April showers,  
Dance in Courtown's laurelled bowers;  
Pierce with music every door,  
And glad the good heart to the core,  
In whose memory's innermost cells  
The maternal angel dwells.  
May his son exalt the knot  
Of Stopford and the princely Scott.  
May his sword be Duty's treasure,  
Honor's pride and Mercy's pleasure.  
May he see no right withstood,  
May he help all human good,  
May he every transport know  
That Heaven can bless and love bestow,  
And partake all noble cares,  
Fenced about with poor men's prayers;  
And may at last his green old age,*

*Like as his own sweet heritage  
 Blooms on the border of the sea,  
 Repose beside eternity,  
 Till reborn with the skies  
 With innocent immortal eyes,  
 And restored to sire and mother  
 He change one Eden for another.*

## HUNT TO BROWNING

The following lengthy but splendid letter has had its only publication in *The Athenæum*, July 7, 1883. Its kindly criticism is refreshing:

19, Warwick Crescent, July 3, 1883.

*The following letter, when applied for many years ago, for the purpose of being included in the Correspondence of Leigh Hunt, was unfortunately missing, and its faulty possessor could only engage that, whenever recovered, it should at once be given for publication. A few days since it was found again by accident; and, on the whole, there seems no better way of redeeming a promise than by entrusting its subject to the care of a journal always worthily appreciative of the genius and character of Leigh Hunt.*

— ROBERT BROWNING.

HAMMERSMITH, DEC. 31. [1856]

Dear Robert Browning (for "Browning" seems too familiar to be warranted by my amount of intercourse and "Mr." sounds too formal for it (albeit its very formality has justly procured it metrical acceptance with Mrs. Browning)), therefore I hope that by addressing me as "Leigh Hunt" in return you will authorize the *tertium quid* to which I have recourse in my perplexity), —

I received the new edition of the poems and the new poem itself, and read the latter through instantly, almost at one sitting; but I had work waiting for me at the time, was obliged to return to the work, had letters come upon me besides, and so could not write to give thanks, and say what I wished about the book as quickly as I desired. And what am I to say now? I dare not begin to think of uttering a fiftieth part of what I would say; for you must know that I can never write upon any subject beyond the briefest and least absorbing without speedily getting into a flutter of interest and emotion, with heated cheeks and a tightening sense of the head; and, in proportion to this interest, this effect increases: so that I am forced in general to write by driblets, and the worst of it is I write even then a great deal too much, just as I fear I talk, and have to cut it all down to a size so inferior to the outbreak, that you would at once laugh and pity me if you saw the quantity of manuscript out of which my book, or even my article, has to be extricated. It was always so with me more or less, and now it is worse than ever. Age increases the written gabble. See it is upon me now! So I stop short.

NEW YEAR'S DAY, 1857.

God bless you, dear people, you and your son, I mean, and such others as may be mixed up with your well being; and may He keep to you the "Happy New Year" which more or less must surely have come to you all, whatever shadow may be in it for the loss of the admirable friend who has secured it to you. These are the first words I have written this year; and they must needs be a little solemn.

But here am I nearly at the close of my second page and have not yet said my little brainsparing say on *Aurora Leigh*. I say, then, that it is a unique, wonderful, and immortal poem; astonishing for its combination of masculine power with feminine tenderness; for its novelty, its facility, its incessant abundance of thought, imagination, and expression; its being an exponent of its age and a prophetic teacher of it; its easy yet lofty triumph over every species of commonplace; and its noble and sweet avowal, after all, of a participation of error, its lovely willingness to be no loftier, or less earthly, than something on an equality with love. I cannot express myself thoroughly as I would — I must leave that to the poet, worthy of the poetess, who sits at her side; my own poetry, of the inner sort, being of very rare occurrence (if it ever occur at all), and the rest of it never being moved to vindicate its pretensions to the title, except at foolish intervals by foolisher critics, who have no poetry in them of any kind, and who undertake to judge of things out of the pale of their perceptions. Therefore, you see, I beg to say that there is modesty at the bottom of all this apparent claim to the right of being loud and eulogistic on great works, and that I offer it for no more than it is worth — with homage to you both.

Nevertheless, I must not forget to add that the poem is a wonderful biographico-conversational poem, which I am ashamed to say I have not yet read; but between you and me, Robert Browning, growing bold again on the strength of my convictions, I dare affirm that Wordsworth, veritable poet as he is, is barren and prosaic by the side of the ever exuberant poetry of this book; and as to dialogue, out of the pale of the drama, and that only of the finest kinds, I know of none like it; for the wit and satire of dialogues in Pope and Churchill are things of another and lower form, besides being nothing nigh so long; so that this poem is unique as a conversational poem, as well as being the production of the greatest poetess the world ever saw, with none but great poets to compare with her. How did she contrive it, the little black-eyed playful thing (for I can see plainly that she omits no proper quality in her universality), pretending to be no more than other women and wives, yet having such a great big creation of things all to herself?

Nor must I omit to thank her for so small a thing as a title — a great thing too, like a master's note or two of prelude on an instrument; *Aurora Leigh*, — it sounds to me like the blowing of the air of a great golden dawn upon a lily; strength, sweetness (fill up that gap for me, please, for my cheeks are burning) (Thursday evening) for the poor little word "Leigh" is a gentle word, too, and a soft — just the half of the word "lily" (lee-lee), and I thank her, in the names of all who are called by it, for the honour it has received at her hands. The late Lord Leigh, a great lover of poetry, after whose father I was christened, would have been charmed by it, and so, I believe, will his son; though where she got the

notion of its being particularly stately and aristocratic I do not know, albeit "Stoneleigh Abbey" has a fine sound; and Stanley (Staneleigh), the same word provincialized, is an ancient great name, half made of it — Ley, Lee, Lea, Legh, and Leigh being all forms, you know, of the same word; meaning, some say, a meadow, others a common, others an uncultivated plain, and some, I believe, a green by the water's side. As to me, having grown up in the name, and been used to be pitied as "poor Leigh" for my juvenile and indeed grown-up troubles too, besides being called by it, on so many other occasions, both private and public, I could not help being almost personally startled now and then by the piteousness of the above designation, by the remonstrative "Mister Leighs," a "man like Leigh," "Smith who talks Leigh's subjects," &c. Having no other pretensions, however, wrong or right, to be a Leigh in the poem, never having thought that my fellow creatures were to be "rescued by half means without the inner life," much less having — But to say no more about myself, thanks and thanks again for the whole book, and for the new poems in the other books, just resusers of the rights in the Portuguese sonnets, the appatriation of which (what is the proper word?) I always grudged them, though it was a very natural refuge from the misapprehensions of the ignoble. With the other contents of those three precious volumes I shall make myself reacquainted and more intimate. Some of them remind me — as a word did also which you let fall here one day — that I once, I believe, said something in allusion to them about "morbidity." I withdraw the term utterly, not because in apparently similar treatment of certain points of faith I should not believe it applicable to most persons, but because in our great English poetess I can recognize no excesses of sensibility incompatible with a mind and understanding healthily strong; or rather I cannot but recognize the health and strength notwithstanding them, and discern the unbigoted and all-reconciling conclusions of prospective and heavenly right-reason and justice in which they finally repose. Perhaps you know — and I sometimes think you do, from your great expressions of good-will towards me in the inscription in your books (for we may love and reverence a man for his good intentions however much we may differ in kind or degree with his opinions) — that you have seen a book of mine called *The Religion of the Heart*.

I forget exactly what I was going to say here; but it is no matter. Very likely you will be able to supply from your own thoughts what was rising in mine.

I began the preceding page and a few lines before it on this present Friday morning.

You must not suppose I am in the habit of writing my letters in this manner, though I am apt to do so when they grow long and I have other things to write in the course of the day.

My only objections to Mrs. Browning's poetry at any time — very seldom in her latest — chiefly, if I remember, in *Casa Guidi Windows* — are now and then a word too insignificant at the end of her blank verses (if, indeed, it does not add to the general look of strength by its carelessness and freedom), and a giving way to an excess of thought and imagery, amounting sometimes to an apparent

irrelevancy into which she is tempted by her facility of rhyming as well as thinking, and which, as in Keats's early poem *Endymion*, forces a sense of the rhymes upon you for their own sakes, by very reason of the disrespect felt for their services, the air of indifference with which they are treated, and the arbitrary uses to which they are put. The same objection often applies to rhymes in Dante, whatever some critics may say to the contrary, and notwithstanding his own assertion (according to his sons) that a rhyme "never put him out." Very likely it did not, partly because he was a great poet and had images at will, and partly because he *willed* to think it didn't. For his will was greater even than his great poetry; otherwise he never would have written that truly Infernal poem, or rather poems of his (for his Heaven is often as Infernal as his Hell), in which he goes "dealing damnation round the land" and cutting up his antagonists (often, very likely, better men than himself), and then calls his work *sacro*, and tells us it made him — out of pure sense of its sacredness and grandeur, I suppose — *macro*, chusing to forget the violence and bad passions he mixed up with it. I am aware that there are theories and philosophies, and excuses and charities, and a fine deep sense at bottom of the matter, that can reconcile these and all other such perplexities by the way, and for some great and final good, and I pretend to gainsay none of them; nay, I go along with them all; but then the evil must be shared and shared alike, and Dante's portion of it not blinked for the sake even of his genius; no, nor of his tenderness; which I admit and marvel at, as I do at his ferocity; wondering that he could have so much of the one without its producing misgivings about the other.

But I am terribly digressing.

Oh, there are one or two other objections which I had forgotten. One is that whatever may be said for the good which it might assist in furthering (for we "must not do evil," you know, even "that good may come"), and on the very same grounds that I should not like to see a woman fighting (though I allow that the illustration is an extreme one, and in the case of our poetess ludicrous — if it should not rather be termed irreverent, and not to be fancied), I do not like to find her advocating war. Wars, I allow, must sometimes be fought, till men arrive at man's estate, and nations must rise against oppression; but I would rather have the women among them saying to the warriors, "Come in here and be healed," than "Go forth and kill."

The other objection, or rather doubt, refers to a circumstance to which the critics have demurred, I believe, in the new poem (which mention of the critics reminds me, by the way, that I hoped I should myself have been the first person to notice the poem, and for that purpose, among others, proposed to a new periodical work, which has lately been set up under good promise, to commence a series of articles in it under the title of "Notes of a Reader"; but though the editors accepted another article from me, and expressed a wish that I should coöperate with them, they object to these). The circumstance in question cannot have been objected to by any very high-minded or thoughtful reader, upon those ordinary grounds, the very refinements of which are coarse.

(Saturday morning). Such readers on the contrary might consider it, with the

writer, the best that could be found, if not for the happier purposes of the story, yet for the very triumph and ascendancy of the highest points of refinement and conscious worth over profoundest insult, the one excess being necessary to the proof of the other. But unfortunately such readers are very rare even in "the highest circles"; and so far the book may suffer drawback, though the poetry, and the human interest too, must surely in the long run carry all before it.

Some of my favourite passages (if you will not think I am making my opinion of too much importance) are the one at p. 2, beginning "Oh my father's hand," &c. (words which I never read without tears), down to "not overjoyous truly"; "She stood straight and calm" (p. 10) down to "eat berries"; "We get no good" (p. 26) down to "good from a book"; "O delight" (p. 33) to "How those gods look!" (I can conceive no poet that ever lived writing finer poetry than that); "Being observed" (p. 74) to "They might say something" (horrible intensity of insipid forbiddingness!); the paragraph beginning "Day and night" at p. 98; that at p. 101 beginning "A lady called upon me"; Lady Waldemar's "love" and the answer to it, pp. 105 and 106; the dreadful passage at p. 122, "Father, mother, home," &c.; the hospital, p. 128; "Dear Marian" (p. 139) to "backward on repose"; "I should have thought" (p. 153) to "diamonds . . . almost"; "Every age" (p. 187) to "apprehended near"; "I answered slow" (215) to "everybody's morals"; the infant, p. 250 and 51 (though here I recollect an objection which occurred to me, I don't know whether physiologically just, though it seems as if it ought to be so — an ante-natal objection, as to whether such a heavenly perfection of little earth could or ought to be born of such a horror); "O crooked world" (p. 278) to "most devilish when respectable"; "Carrington, be glad," &c. (p. 303), down to "first similitude." Oh, but I've another objection, now I see it marked again, which is at p. 343, where the heroine says that being "more wise" means being "sadder." I am ashamed, it is true, to remind Mrs. Browning that wisdom is here confounded — is it not? — with knowledge, and that knowledge is not at all wisdom; for nobody must know it better than she; and Coleridge who knew it as well has yet said the same thing in his *Ancient Mariner*. Wisdom, you know, is the optimization of knowledge, the turning it to its best and therefore least sad account. But to conclude these favourites: — Page 378 brings me to "Her broad wild woodland eyes" down to "spoke out again"; then the divine, self-reconciling, *all* reconciling confession of love, beginning "But I love you, sir" (p. 390), and ending at "word or kiss" (p. 394); then the "heart's sweet scripture" (same page) to "lift a constant aspect"; then, p. 398, "I flung closer to his breast," &c.; and lastly, the evangile (though I construe it, perhaps, not so much after the writer's interpretation, or not quite literally so much, as after my own), beginning "The world's old" (p. 402) and ending "He shall make all new."

A thousand thanks for them all and for almost every bit of all the rest; perhaps I should say every bit, if I understood it exactly as it was meant.

I do not know whether you have seen a book of mine called *The Religion of the Heart*. I sometimes think you have, and that it is my good intentions in it to which you allude when you express "reverence" for anything in my nature. (I have said this before!) I also sometimes *fear* you have, or may, lest you should

differ with it *more* than I could wish. But as you and your fellow worker touch so often on points common to such aspirations as the title of the book implies, it was chiefly on those points that I intended to ask you both to talk to me on that unfortunate night when age and infirmity lost me the conversation which I had most longed for since I lost Shelley.

### WEDNESDAY MORNING.

I have been called off from my letter for these three days by the necessity of attending to my poor wife, who has had another attack of illness worse than the last. The peril of it has now abated, and we begin again to cheer up; although these repeated attacks, at her time of life, and after so many years' confinement to her room, are very alarming.

Being able again to think of something else, and returning to my letter, I find that my fright has delivered me from a worry that was haunting me; for you must know that I am apt to feel troubles, both warrantable and unwarrantable, with a sort of monomania; till the thought being broken into, for however short a time, I know that all will be right again; and the hope of this interruption, which long experience has given me, helps it to come, and thus always enables me to look for it, sooner or later, be it from nothing but some new trouble, which is pretty sure to be the case; at least, such it has been for a good many years past. I do not complain. I have had a great many enjoyments in the course of my life and a profusion of animal spirits; and I have often thought that had I not had an unusual portion of troubles, my lot as a fellow creature would have been unfair and far beyond my deserts. They have taken care, however, to see fair play, leaving me, I hope, upon the whole, a case for compensation in some other sphere. Did it ever strike you how frightful it would be (*Hibernice*) to be wholly prosperous and happy? happy all your life? I think or fancy it would have made me look upon myself as a sort of outcast from the general lot and its claims — doomed to perish wholly and be put out, as a thing completed and done with, — never to know or enjoy anything further, never to see again faces that we have lost. The incompleteness argued against us all here is surely our claim hereafter, — incompleteness of joy, incompleteness of knowledge, incompleteness of nature. I think God means to round all these things in human want and aspiration, just as he rounds orbs or *oranges*. *He does not incomplete anything else*. Why should he leave us poor and anxious imperfections incomplete? The argument, thus put, appears to me, you must know, to complete the argument of compensation. This is what the angels see when they say "Sweet," in the beautiful sonnet beginning,

*Experience, like a pale musician, holds  
A dulcimer of patience in his hand: —*

a lovely beginning, albeit I thought when I read it, "That's what I do," and so far I myself am like the musician thus musically graced.

But what if you should have no patience *with* patience in this long letter? I believe I am putting off the account of my "worry" for very shame of it; and yet I must tell it you, in order to vindicate myself from what may (possibly) have seemed an insensibility or unthankfulness on my part towards praise from Mr.



Kenyon and his own merits besides. Probably neither he nor his friends thought anything of the matter, especially as I knew very little of him personally; having but once dined with him at his invitation, or perhaps Lander's suggestion of it (who was with us) many years ago; and seen him but once, long afterwards, for a few minutes at Mr. Thackeray's. But I knew well, and think I must have said what I thought of his "Rhymed Plea for Tolerance," — surely did if I had any public journal in my editorship at the time, and you may imagine how a man of my opinions and my regard for the old heroic couplet must have liked it. But in 1849 he left his *Day of Tivoli* at my door, and in this *Day of Tivoli* was a note, praising, to my extreme gratification, one of the very few passages of mine in verse which seemed to me to be allied to poetry of the inner sort; and I not only fear that I never wrote to thank him for this (doubtless, if so, out of my foolish habit of delaying to write anything till I could write much), but, as if from the very fact of his lying so close to me in thought and intention (a circumstance that has happened to me before), overlooked the opportunity of mentioning him as the almost solitary instance of a graceful and facile employer of the heroic couplet since it went out of fashion, and of asking students in versification, and poets who wrote in loftier strains, to try to write it as well, and see how difficult it was. You know how a poet so rare as Tennyson failed in it, in his verses on the Duke of Wellington. This omission I can still take an opportunity of supplying, as far as itself goes, and shall; but when I saw the name of John Kenyon, &c., in the *Times* obituary, I said to myself, "Ah, Kenyon is gone; and I can now never let him know how pleased I was, and how much I felt in common with his books." [Here follows an erased passage.]

#### SUNDAY MORNING.

I have been forced to leave off my letter again, and for thus long, partly by the poor sick room, and partly by the necessity of answering the letters of some friends and others. Excuse the above vile scoring out. Owing to some preposterous yet most worrying misconceptions of me a few years ago, the supposed intender of which expressed to me his "deep sorrow" for having inadvertently given rise to them, I happen to be what I never dreamt of the necessity of becoming, one of the most jealous of men for the reputation of my personal delicacy in money matters; and there are points sometimes on which such a man cannot go on talking of himself, even to those who would be incapable of misconceiving him. Suffice to add to what I have said of Mr. Kenyon, that when I saw his name a second time in the newspapers, I said to myself, "At all events, a man who could enjoy and indulge his tastes so much as he did in life, and who could bestow so much happiness when he died, may well have been able to dispense with a few words from me."

#### WEDNESDAY (another Wednesday!).

Since writing the above I have read the article on Aurora Leigh (my pen feels a pleasure in writing those two words) in *Blackwood's Magazine* (my old enemy during the Tory wars, and subsequently regretful friend, — a common lot of mine, and one of the melancholy prides of my life). Like almost all *Blackwood's* articles there is a certain amount of strength and acuteness in it; but the writer's

understanding is not of a measure to take the height of the poetess's; and after an attentive perusal I can remember no objection in it worth notice except that to Marian's accomplished style of language, which a great nature, however, and thought-forcing sorrows might have tended to produce; though what these could not complete must be laid perhaps to a certain account common to the poetess's great family ancestor Shakespeare (for she certainly is of his blood). His only departure, you know, from nature consists in his tendency to make his characters too indiscriminately talk as well as himself. As to the critic's writing out her verse like prose, and then pretending it is not poetry (a process formidable, I own, to too much of what is called poetry, and I have trembled to see it applied to myself, even under no disparaging announcement), he might as well have written out a symphony of Beethoven's without the bars, and then pretended it was not music.

I must close — at last! — my long letter, for I have told Mrs. Jago, who offered to post it for me, that it would *very* certainly be ready to go off today (having twice told her nearly as much before), and I have added that as there is nothing in it which I could not have said in the presence of you and Mrs. Browning she might read it, if she would like to do so; which she says she would. I would fain show her what respect I can, and give her any little entertainment in my power; for she has been extremely kind to Mrs. Hunt, visiting her often, and giving her personal, and I may say even professional, help under the like kind advice of Mr. Jago, who, though he cannot go out, comes to us in spirit.

But I told her also, that I would leave her room enough to answer a letter which she has received from Mrs. Browning, and in which best remembrances, she tells me, are sent to me; for which hearty thanks. Don't fancy that I am going to tax your corresponding faculties with another such epistolary pamphlet as this! I have been led into it by degrees and by particular circumstances, and I do not pretend to apologize for it; for besides taking some interest in it on its own account, I know how welcome letters of almost any kind from their native country are to people abroad. I shall write letters in future of reasonable dimensions, if you encourage me with a few words in answer to them, or in notice of them, and I do not in the least expect that you should take any greater notice of this, or wish that you should say anything of one superfluous point in it; and people like you will believe me when I add, that to take me at my word is the greatest compliment you can pay to your affectionate friend, LEIGH HUNT.

P.S. "More last words!" I find that I must deprive Mrs. Jago of another bit of her space; but the page is of a good size, and I hope she can write as small as myself, and so retain space enough. It is to say a word respecting the lock of Milton's hair. Mrs. Jago asked me the other day, very naturally, about its authenticity; and this has made me consider that you and Mrs. Browning might as naturally, indeed still more so, as you were so good as to accept my rude bit of pull from it, be glad to be told what I told her. The evidence simply amounts to this; though I accepted it, as I think you will do, with a trusting as well as a willing faith. The lock was given me, together with those of Dr. Johnson and Swift, by the late Dr. Batty, the physician, a man of excellent character, to whom I was *to bequeath them back* if he survived me, which he has not done. To Dr. Batty the three locks

were given by Hoole, the translator of Tasso, &c., and Hoole, though a bad translator, was a very honest man. And to Hoole they were given by Dr. Johnson himself, whose scrupulous veracity as to matters of fact is well known. I forget at this distance of time what Batty further said to me on the subject, for it was a long while ago, and I was in a confusion of pleasure at the moment; but my impression is that the locks of Milton and Swift were given to Johnson while he was writing the *Lives of the Poets*, and that Milton's was one, or part of one, which had been at the back of a miniature of the poet belonging to Addison. Addison, you know, personally knew and took an interest in the welfare of Milton's youngest surviving daughter, Deborah. I do not find any mention of him among the possessors of portraits of Milton, and it does not seem likely that the miniature and the lock would become divorced. Yet I think you will agree with me that there is strong presumptive evidence in these three descents of the belief on the part of true and honourable men, one of whom asks me to bequeath the lock back to him in case I died first; nor do I myself feel the least doubt of the lock, short of positive certainty.

I have driven Mrs. Jago up into a corner indeed. I am afraid she must take refuge in a separate sheet.

## ADDENDA

As the printing of the preceding pages was nearing completion, I received from Maggs Bros., London, several Hunt first editions, some of them more particularly described below:

**THE REFLECTOR:** Note is made on page 34 that the collection contains three of the four parts: I now possess all of the four parts as originally issued, preserved in a half dark brown morocco double slip case.

**THE FEAST OF THE POETS:** The first edition was published in 1814 by James Cawthorn. There was a re-issue of this edition in 1815, "printed for Gale, Curtis, and Fenner." A copy of this issue is in the library. It is identical with the genuine first edition save the date and the words quoted here.

**THE TATLER:** a complete set of this scarce publication while it was conducted by Leigh Hunt, September 4, 1830, to February 13, 1832, bound in three volumes, half calf, the sheets fresh and crisp as when issued from the press. From the library of W. C. Macready, and containing his book-plate. The set contains also the issues for February 14-20, under the new management.

DESCENT OF LIBERTY, American edition: The / Descent of Liberty, / a Mask; / By Leigh Hunt. / To which is prefixed, / an Essay on the Origin and Nature of Masks; / and / a Memoir of the Author. / [quotation] / Philadelphia: / Printed for Harrison Hall, / at the Port Folio office, No. 133, Chestnut Street. J. Maxwell, Printer. / [1816]

Small 8vo, brown boards, title on front cover within ornamental border, and the date of issue. Pp. xvi + 126. The "Memoir of the Author" is taken from *The Port Folio*, Philadelphia, October, 1816. The original publication of the Memoir was in the *London Mirror*, about 1810.

THE STORY OF RIMINI: The third edition, 1819, with an un-paged leaf inserted after the Title, the recto carrying the words: Erratum. / P. 58, v. 3. For "this world has got" / read "in this world's lot." From the Forman library, with its book-plate.

Report / of the cause of / The King v. John Hunt, / for / a Libel on the House of Commons, / in / The Examiner; / tried in the King's Bench, February 21st, 1821. / The Defence Verbatim. / With a Preface, / being an Answer to the Attorney-General's Reply. / By the son of the Defendant. / London: Printed for William Hone, / 45, Ludgate Hill. / 1821. / One Shilling.

Pamphlet, 40 pages 8vo, consisting of Title, Preface, the Information, and the record of the trial Wednesday, Feb. 21, 1821. The verdict was one of guilt.

THE OLD COURT SUBURB published in two volumes in London, 1902, edited by Austin Dobson with embellishments by Herbert Railton, Claude Shepperson, and Edmund J. Sullivan, was published the same year in America by J. B. Lippincott Company, green boards, decorated.

G. H. Lewes included Hunt's *A Legend of Florence* in his *Selections from the Modern British Dramatists*, a new edition of which was published in Leipzig, F. A. Brockhaus, 1867, 2 vols., wrappers. My set is bound in red cloth, the original wrappers being preserved.

ROMANCES OF REAL LIFE, 2 vols., Boston, 1889: 8vo, red cloth decorated, pages 335 and 336.

## 356 MY LEIGH HUNT LIBRARY

In 1908 T. N. Foulis, Edinburgh, published in small format, in their Little Prose Masterpieces series, with the title, *On Pigs*, the two essays by Charles Lamb and Leigh Hunt.

George Newnes Ltd. in London and Charles Scribner's Sons in New York in 1903 published Hunt's *Dante's Divine Comedy*, the Book and its Story. This is a re-print from his *Stories from the Italian Poets*, 1846.

THE RELIGION OF THE HEART, American edition, New York, printed by J. J. Reed, 16 Spruce Street, 1857, 8vo, blind stamped cloth, gold letters in center of front cover, pages xviii + 110, a reprint of the London edition, 1853. The title bears a line, "Published and distributed by a disciple."

TABLE-TALK, London, 1851, was re-printed in New York by D. Appleton & Company, 1879, in their Handy-volume Series, wrapper, 239 pages. Preserved in a red cloth slip case.

THE LEIGH HUNT MEMORIAL FUND is the title of an eight-page, 8vo, pamphlet, issued November 23, 1869, by S. R. Townshend Mayer, in a controversy with Edmund Ollier over the expense of the Hunt memorial in Kensal Green Cemetery. The dispute was one regarding the charges of the sculptor, J. Durham.

THE LIBERAL, London, 1822-1823, two volumes, was issued at Philadelphia in 1829, olive boards, paper labels reading The / Liberal, / by / Lord Byron, / Hunt, / Hazlitt, / Shelley, &c. / Two Volumes. / Vol. I [II] / £1.4s. Inserted in volume one, preceding the Preface, is a leaf of Advertisement signed J. M., dated Philadelphia, 1829. This leaf contains also the titles of the contributions by Byron, Hunt, Hazlitt, Shelley, and Mrs. Shelley.

MARY, MARY, LIST, AWAKE: three pages folio, New York, engraved, printed, and sold by E. Riley, 29 Chatham Street, circa 1810.

SONG OF THE MAY: Six pages folio, the music by E. F. Fitzwilliam, the first fourteen lines of Hunt's poem "To May," first published in *The New Monthly Magazine*, May, 1832. Bound with other songs in *Songs of a Student*, London, [1850].

Knight's *THE MUSICAL LIBRARY*, volume four, London, 1837: two pages folio, Hunt's "Trio," an argument, first published in *The New Monthly Magazine*, August, 1836; composed by L. Moscheles.

LYRIC ILLUSTRATIONS OF THE MODERN POETS, London, 1834: a collection of twelve compositions, by John Barnett, the poetry selected from the works of Byron, Shelley, Hunt, and others; includes Hunt's *The Lover of Music to his Piano*, its first publication, seven pages folio.

SONGS FOR A WINTER NIGHT, London, 1854: includes Hunt's "If you become a Nun dear," published in *The Indicator*, January 3, 1821; four pages folio, the music by Edward F. Fitzwilliam.

A BOOK FOR A CORNER: American edition by George P. Putnam, New York, 1852, two volumes, First and Second Series, in Putnam's Library for the People; plum colored cloth, front cover of First Series plain, of Second Series with oval design in center bearing the words, Putnam's Popular Library. I have also the two series bound in one volume, green cloth, blind stamped, decorated back. Included also is a copy of the Second Series in stiff wrappers, dated Nov. 1, 1852, an issue of the publisher's Semi-Monthly Library.

A TALE FOR A CHIMNEY CORNER by Leigh Hunt was issued in 1869 under the editorship of Edmund Ollier, published by John Camden Hotten. In 1890 Chatto & Windus from the plates published "a new Edition," entitling it *Essays by Leigh Hunt*. The four-page "Leigh Hunt Memorial" is omitted in the new publication.

*The Examiner*, Sunday, August 7, 1825, published a poem by Hunt that was re-printed by Blunden in his *The "Examiner" Examined*, London, 1928. It is here given:

## VELLUTI TO HIS REVILERS

### *Advertisement*

The following verses were occasioned by the ungenerous personalities which two or three writers in the public journals allowed themselves to vent against Signor Velluti, on his arrival in England. The author, who is on the Continent, heard such interesting accounts at Florence of that unfortunate and accomplished person, of his amiable manners, his disinterestedness, his pensive turn of mind, and his possession nevertheless of that willingness to please and be pleased, which gives so generous a character to melancholy, and renders it so superior to the ordinary weakness of misfortune, that he felt his sympathy very forcibly excited. He cannot but agree with the writers in question, that it would be better to have no more singers of this kind. There is but one opinion on that point throughout England; but circumstances have shown (at least if the reports that reach the author at this distance be true) that the new cruelty of treatment with which they are threatened, is not the best mode of preventing their re-appearance. This good end might have been consulted to greater advantage by a behavior at once firm and kind; by meeting the newcomer with an equal display of hostility to his public performance, and justice to his character. The time for this mode of proceeding seems now to be past. To load him personally with abuse, was no less unpolitic than unfeeling. Gibbon said, in a note to his history, that there never was a better time for the abolition of the office of Poet Laureat, than when the holder of it was a man of genius: alluding to Thomas Warton. Upon the same principle it might be said, that there never was a better time to put an end to the re-appearance of Farinellis and Senesinos, than when the singer deserves all the tenderness that can be shown to his condition, and is sensible to the mortifications of it. But then the delicacy with which the good is effected, ought to be in proportion. A proper remonstrance might have had all that weight, both with Signor Velluti and his patrons, which by a contrary behaviour is thrown into the scale of their endeavours in his behalf. The best way perhaps of proceeding now is to afford him every possible facility, and to resolve that he shall be the last singer of his kind that shall have it. For the next we shall be better prepared.

What is said, in the poem, of Signor Velluti's having been twice on the brink of ruin in his fortunes, is true. Nor is the mode in which he is represented as speaking of his faithful servant, less so. This person has been with him many years. On the second occasion, he was the salvation of his master's property. An English gentleman, in a conversation with Signor Velluti, telling him that he understood he had an excellent servant, who had been of great use to his affairs, "He ought not to be called a servant," said Velluti; "he is my friend." When a man of this nature is at a disadvantage with the rest of the world, who that deserves the common title of human being does not yearn to make it up to him!

The verses are just what they pretend to be, — an effusion of the feelings at a moment. They deprecate comparison, both on this and other accounts, with more leisurely works of art. The triplets and Alexandrines, introduced with an abundance not common now-a-days, (though highly deserving attention at all times) appear to the author emphatically to belong to productions of this nature, in which impulse is everything; and he was at no pains to baulk them, when they came his way.

## VELLUTI RO HIS REVILERS

*Velluti, the lorn heart, the sexless voice,  
To those who can insult a fate without a choice.*

*You wrong your manhood, critics, and degrade  
Your just disdain of an inhuman trade,  
When, in your zeal for what a man should be,  
You wreak your shuddering epithets on me.  
Scorn, as you will, the trade; you cannot err;  
But why with curses, load the sufferer?  
Was I the cause of what I mourn? Did I  
Unmake myself, and hug deformity?  
Did I, a smiling and a trusting child,  
See the curst blow, to which I was beguiled?  
Call for the knife? and not resist in vain,  
With shrieks convulsive and a fiery pain,  
That second baptism, bloody and profane?*

*O fate! what was I then? A rosy boy,  
Trusting in all things, radiant at a toy.  
What am I now? A shadow with lorn eyes;  
A toy myself, to hear and to despise.*

*I own I felt a reverential fear  
Of English thoughts, when I was venturing here.  
In Italy, my friends know well, it took  
Strong hold upon me, nor in France forsook:  
But most I felt it, when I crossed the sea,  
That awful sphere of English mastery.  
The skies were misty; and there hung in air  
Behemoth shapes, and phantoms with huge hair;  
Antediluvian things, as though they stood  
Once more alive, and guarded the old flood.  
Wonder not at these thoughts in me: I've read  
Old bards; and mine has been a suffering head.  
As I looked round upon the awful shows,  
While the rains bickered, and mad winds arose,  
And the sea dealt us its disdainful blows,  
I felt my soul look grave, and said — Are these*



*The gods and playmates of the British seas?  
And have I, venturing with my little store,  
A song to please the lords of such a shore?  
I know not: — but I whispered — Manly thought  
Stands by me still, and serves me as it ought.  
I can behold these waves, with awe, 'tis true,  
But yet with something of th' exulting too.  
Not mean have I been held, not void of soul;  
No hollow friend, nor servile o'er the bowl.  
Free songs have I bestowed, best quitted then:  
Free pleasures have exchanged with nobler men;  
And in my song, when manly verses come,  
The thought, no stranger, finds my heart at home.  
I scorn not praise, I own; what can I scorn,  
That makes this heart a little less forlorn?  
I dare the public eye: my very shame  
Would fly for refuge in the arms of fame.  
But witness, all my friends, how cheap I hold  
What makes the powerless powerful, even gold.  
I waste it not; but 'tis not in my thought:  
Twice has my purse to its last weight been brought;  
And were it not for a brave servant (nay,  
Call him my friend) were penniless this day.  
Not power I seek, but prouder sympathy;  
A song and a sweet smile are all one to me.  
If I came hither not for fame alone,  
Let honest natures judge me by their own.  
Liberal and rich may still be found in one:  
In English ground the glorious mixtures run.  
England, my patrons told me, is a place  
Where honest men soon know each other's face:  
Where to be just, is all; and a wrong blow  
Must light on none, and least on the laid low.  
There, said my friends with exultation, there  
The men are manly, as the fair are fair:  
There you will find true knowledge: there a mind  
Made to partake all good with all mankind.  
If England warn you from the public view,  
'Twill be to shame your lot, not injure you.  
Go then, Velluti, no ungenerous name,  
And get what happiness you can, with fame.  
I came: I stood not in the public eye:  
I needed urging, e'en for company:  
I said, I will not, in a land so kind,  
Risk a wrong wonder in the public mind;  
I will not hurt one humbler innocence:*

*I'll stay where I am known, and bar offence.  
I did so. Manly were the men indeed,  
And fair the fair, that bade my song proceed:  
And yet the storm burst in upon me there,  
And with amazement bowed me, and despair.*

*What have I done? Could not these men have shown  
Kindly my fault, and let my soul alone?  
Perhaps 'twas wrong to venture my disgrace,  
However spared, in any crowded place.  
Fame may be food unlawful for my sect,<sup>1</sup>  
An odious cast whom no one may protect;  
Doomed to withdraw their being from remark;  
And shut, were tears the deluge, from the ark.  
Perhaps 'twas wrong; but why not warn me off  
With kindly signs, at least without a scoff?  
Why not have said, — Velluti, you will find  
Too great a pity for a generous mind;  
Hearts, moved too much to hear that hapless tone,  
And doubting, e'en by praise, to please your own.  
With tears I would have thanked them; yes, with tears  
Used to my eyes, and not unworthy theirs.  
But they mistake. I'm not the veriest stain  
On manhood; nor are they the perfect men.  
External men, and statues cold and void.  
Never had eye like theirs a look that was enjoyed.  
They share their honors with the inferior kind:  
My sex is human still, and of the mind.  
Go, sorrier trampers of a sorry frame;  
Boast of your prowess to the lovely dame;  
Say (for you can say) how, with your high frown  
And manly parts, you put the warbler down;  
And want the noblest in a woman's eye,  
The best, and manliest, generosity.*

*O woman, by thy nature kind and good;  
With bosom for the bird, howe'er pursued;  
Whom I must love, unduly as I may;  
Whom I must thank, whate'er the world may say;  
O lost (not all, for thou hast tears) to me,  
Let them not, pitying sweetness, unsex thee!  
Women are never ignorant as men,  
For more or less they surely taste of pain:  
Of pain they taste, and bashful secrecy,*

<sup>1</sup> *Sectam meam exsecutae*. See the poem of Atys, in Catullus. If the word is objected to, am willing to shelter myself under the etymology which Doering considers fanciful. — *Editio Lips* 1788.

*And thus they learn to pity one like me.  
 My censurers say, they play a shameful part:  
 I say, they're right, and they rejoice my heart.  
 If in their pity some ideas intrude  
 That force a thought of joy, 'tis fair and good:  
 No tear of mine shall wish the comfort less;  
 Love put the knowledge there, and grief shall bless.*

*A dim desire, a sweetness hard to bear,  
 Hangs ever on me, like a charmed air.  
 'Tis beauteous; 'tis a woe. My languid eyes  
 Look dimly through, and mourn their destinies.  
 Yet what is on the other side, I know  
 But faintly; only a sweet voice, and low;  
 A woman's form; a beating heart like mine;  
 The rest runs off in tears, and even they're divine.  
 Oh God of heaven! what is this thought, and this,  
 Made up of weak and strong, of anguish and of bliss?  
 Tears can shine sweetly, looking on a smile;  
 Not so, when what we look on mourns the while.  
 How often have I wept the dreadful wrong,  
 Told by the poet in as pale a song,  
 Which the poor bigot did himself, who spoke  
 Such piteous passion when his reason woke! —  
 To the sea-shore he came, and looked across,  
 Mourning his native land and miserable loss. —<sup>2</sup>  
 Oh worse than wits that never must return,  
 To act with madness, and with reason mourn!  
 I see him, hear him; I myself am he,  
 Cut off from thy sweet shores, Humanity!  
 A great gulf rolls between. Winds, with a start,  
 Rise like my rage, and fall like my poor heart;  
 Despair is in the pause, and says "We never part."  
 'Twas asked me once (that day was a black day)  
 To take this scene, and sing it in a play!  
 Great God! I think I hear the music swell,  
 The moaning bass, the treble's gibbering yell:  
 Cymbals and drums a shattered roar prolong;  
 Like drunken woe defying its own song:  
 I join my woman's cry; it turns my brain;  
 The wildered people rise, and chase me with disdain!*

*O let me still some little seeming know,  
 Some fancied pride: — my life is but a show,*

<sup>2</sup> See the poem of Atys, above-mentioned. Gibbon says it is enough "to fill a man with pity, as eunuch with despair." — In what sex are we to place those who feel neither like the one nor the other?

*Something should pay me for what fate has done;  
 Some little lustre for my darkened sun;  
 Some gift unenvied (none can envy me)  
 Wherewith to solace my heart's poverty.  
 And something surely 'tis, on some great stage,  
 When overtures have read their fiery page,  
 While taste and wit quicken the sparkling rounds,  
 And beauty sits expecting beauteous sounds,  
 Something it is, to issue on that scene,  
 With clapping hands received, and shouts between,  
 And lose myself, and live in the charmed ear  
 Around me, in some generous character.  
 Something it surely is, to give and take  
 That pleasure and that pride: to keep awake  
 Beauty's bright eye; to fill it with sweet fears,  
 Tears glad as smiles, and smiles as soft as tears;  
 To make the Graces vocal; to rejoice  
 Through the sound raptures of an easy voice,  
 Uttering such meaning, far beyond the verse,  
 As was the speech in Eden, and occurs  
 Now only in the depth of poet's books,  
 Of failing language when it flies to looks.  
 Then wing I up my way, like lark to heaven,  
 With happy shudders, quivering, quick, and even,  
 Catching at every strain a nicer height  
 Of cordial subtilty and rare delight.  
 While yearning eyes, and words cut short, below,  
 Witness delicious wonder, as I go:  
 Till, with the passion pierced as with a dart,  
 I feel the headlong impulse at my heart,  
 And struck at once, down sliding, more than dove,  
 Drop in the bosom of the general love.*

*O music, solace made for the bereaved;  
 Giver of gentle answers to the grieved;  
 To labour, rest; to tiresome wealth employ;  
 Companion whom the loneliest may enjoy,  
 Ev'n with nothing left him to rejoice  
 His sorrow with but his own sorrowing voice;  
 Whate'er is graceful in calamity,  
 And wise above disdain, finds balm in thee;  
 And all whose wretchedness would fain divide  
 Their aching thought with some sweet thought beside.  
 The dark'ning King<sup>a</sup> sat on his throne, and felt  
 At thy caress his fiery eye-balls melt.*

<sup>a</sup> Saul.

*With thee the Bard in his blind orbs withdrew,<sup>4</sup>  
 The winds of Paradise his organ blew,  
 And raised him to the angelic choirs, to bear  
 Heav'n's homage trav'ling to the eternal ear.  
 He too, in nature kindred as in wrong,  
 The master of the earthly heav'n of song,<sup>5</sup>  
 While in the public gaze he sat, and led  
 The poet's wail for Samson's rayless head,  
 Felt thy soft touch on his benighted eyes,  
 And wept with his deploring harmonies.  
 Benignant art! and must I blush to join  
 One genius more from thy own land and mine?  
 O blow to redden priestly dust with shame!  
 From the curst rack with injured hands he came;  
 With injured hands the starry Seer, whose eyes  
 Have left their sacred vision in the skies.  
 From the pale villany he came, and found  
 His generous lute, and tried a feeble sound:  
 A shake of his grey head confessed the unholy wound.*

*I blush again, thinking of men like these,  
 To name with their's my very miseries:  
 And yet I know not: few and stout were their's;  
 Their name a blessing, mine a mockery wears;  
 Nay, and there's dignity in desperate cares.  
 Alas! 'tis slavery to excuse thee so:  
 Arise, my heart, and claim no second place in woe!*

*I talk of triumphs in the theatre:  
 The rottenest part of all the core is there.  
 How, when admired on the resounding stage,  
 My pulse's high, my song in all its rage,  
 When the proud notes, demanding a rich death,  
 Ran down my voice, and lavished glorious breath,  
 How often when they thought, ears, arms, and sight,  
 Drew to my heart one deluge of delight,  
 Was the most lofty triumph of the air  
 But its own mockery and a high despair!  
 No soul, thought I, in all this ample round,  
 Weighs me for more than what I am, a sound:  
 No soul regards me, loves me, is my own,*

<sup>4</sup> Milton.

<sup>5</sup> This anecdote of Handel, during the performance of the oratorio of Samson, is well known. What follows, alludes to the treatment of Galileo by the Inquisitors. It was understood, from his behaviour and appearance after he came out of their hands, that he had been subjected to the torture; though he kept the oath of secrecy which is always administered. This illustrious philosopher was a passionate lover of poetry and music, and a performer on the lute.

*Will look me in the face, when these are gone;  
 And say, and fold me to her dancing breast,  
 "Dearest, 'tis late, and all our birds at rest."  
 And yet (would I continue) here, e'en here,  
 Some one may sit, that might have held me dear;  
 Here may she sit, fair, gentle, wise, apart,  
 A pleasurable eye, a pilgrim's heart;  
 One that perhaps may know no fitting lot  
 Of wedded sweetness, because I must not: —  
 Oh! how I turned, as if to wipe that tear,  
 And sung, and sacrificed my soul to her!*

*Alone! alone! no cheek of love for me,  
 No wish to be wherever I may be  
 (For that is love): — no helpmate; no defence  
 From this one, mortal, undivided sense  
 Of my own self, wand'ring in aching space;  
 No youth, no manhood, no reviving race;  
 No little braving playmate, who belies  
 The ruffling gibe in his proud father's eyes:  
 No gentler voice — a smaller one, her own —  
 No — nothing. 'Tis a dream that I have known  
 Come often at mid-day. — I waked, and was alone.*

*Not on the stage, not amidst heaps of eyes —  
 Half kind — half scornful, my true comfort lies;  
 But where 'tis humblest of humilities.  
 Lo! in the church the pomps of this world meet  
 To lay their services at the sufferer's feet;  
 Prostrate they bend: all love the meek distress:  
 The draperied pomps adore that nakedness:  
 Thither the odour breathes, the tear aspires,  
 And seraph tapers waste with yearning fires.  
 Then stirs the organ, and with gusty roar  
 Sweeps like a storm from some ethereal shore;  
 And through the spheric volume and stern noise  
 Takes its meek way the imploring human voice.  
 Is it a voice most meek, most full of wants, —  
 One, that the ear with strange compassion haunts?  
 'Tis mine. Mine also is that voice of tears,  
 When the dark casket of the grave appears,  
 A diamond in it. See — she came — she's gone —  
 The only bride for me; and I am still alone.  
 O death too hard! Yet O still harder death,  
 Borne by the virgin with no dying breath,  
 When in their veils the living ghosts come round,  
 And gather one soul more, and void her place is found.*

*Once at that sacrifice I sat apart,  
And seemed in weltering tears to weep away my heart.*

*Go forth, my thoughts. Breathe me a little ease,  
Ye blowing airs; and take me noble trees,  
To your old arms, out of the crowd, and let  
My lonely soul taste a pleasure yet.  
Alas! my heart goes with me. I am not  
What I would fain become, a point, a mote,  
A thought or intuition, a blind air  
Gathering some faint sensation here and there;  
Much less the calm superiority  
Of some angelic, intellectual eye,  
Looking on all, and loving all, but still  
Out of the pale of passion and weak will.  
I sit sometimes within the woods, and feign  
A spirit comes to soothe me in my pain;  
Nymph more than spirit, and of mortal birth;  
Something of shapely warmth, 'twixt heaven and earth.  
I clasp her hand at meeting, and embrace;  
The day before us dances in her face;  
And we sit down, and read, and play on lutes  
Past thinking of, and feed on rosy fruits,  
And wander by untrodden paths, and lead —  
Oh such a life! No young Elysian mead  
Ever held sweeter; no poetic nest  
Took disappointment to a balmier breast.  
Yet when our bliss is greatest, when the sense  
Of one another's heart is most intense  
When each grows wild to vent its gratitude  
For love so high, so graceful, and so good,  
And in the depths of our commingling eyes  
We see, upcoming, the dark ecstasies, —  
Sudden the landscape fades; my wits forlorn  
Deal her, instead of love, some dreadful scorn;  
And her poor lover, torn with self-rebuke,  
Dies of the pardoning sweetness of her look.*

*Oh curst be (not my parents, for they knew  
Surely no better, yet they lov'd me too!)  
But curst be their effeminate souls, who first  
Found out the way to make their betters curst.  
What tasks they put them to, what impious cares,  
How Tantalus's fate was heav'n to theirs,  
Better be told by any pen but mine: —  
My headlong soul would burst along the line.  
Once and away the slave has sprung, and rid*

*His scorner's necks, as dire Eutropius did;  
Once and away has won a glorious name,  
Like Narses, by outstripping manly fame,  
And saving Rome her very self from shame:  
But mostly, blighted in the stirring bud,  
The wheel undone that whirls the strenuous blood,  
Shorn of his strength for sweetness or for strife,  
The quavering eunuch is a child for life:  
In all a child, as in his beardless chin;  
In all but the warm heart, that grows within.  
Darkling it grows, and wonders, and in vain  
Calls for the cup that should have eased its pain,  
And so with tears and infant gentleness,  
Gathers meek patience for its great distress.  
Nature will find some comfort, first or last;  
The withered warbler weeps not for the past;  
But young in age, as he in youth was old,  
Dies like a singing child, and quits his gentle hold.*

*Peace with the critics. What must be, must be:  
One common gift is mine, mortality;  
And 'twixt my grave and this, pardon, ye sounds  
Of peace and love, and in your wonted rounds  
Take me again, and be to me whate'er  
Love would have been, and peace, and honourable care.  
I lean my cheek against ye, though ye be  
But air; for 'tis supporting air to me,  
My world, my wings, my rest, my shore at even,  
From which I launch my thoughts, and dream, and glide to heaven.  
Oh! though denied my birthright, and shut up  
In my own heart and with this thirsting cup:  
Though bound for life, and the sweet drink denied,  
Which glad and loud makes every heart beside;  
Yet as the bird who, in hid prison born,  
Never knew tree, or drank the dewy morn,  
Still feels a native sweetness at his tongue,  
And tow'ards his woodland shakes a glittering song;  
So the sweet share of nature left in me  
Yearns for the rest, but yearns for harmony;  
And through the bars and sorrows of his fate  
Hails his free nest, and his intended mate.  
Love's poorest voice shall loving still be found,  
Though far it strays and weeps, — a solitary sound.*



## A MAN OF LETTERS OF THE LAST GENERATION

BY THORNTON HUNT, in *Cornhill Magazine*, January, 1860

There are fashions in books, as there are in the cut of clothes, or the building of houses; and if from the great library of our race we take down the representative volumes, we shall find that successive ages differ almost as much as the several countries of the world. The one-half of the century scarcely knows what the other half has done, save through its lasting works, among which books alone possess the gift of speech. Yet the guild of literature properly knows no bounds of space or time. If the tricks of craft like those of society belong to the passing day, literature has been, beyond all other human influences, enduring and continuous in the main current of its spirit; and each period has been the stronger if it has recognized so much of its possessions as was inherited from its predecessor, including the power to conquer more. A powerful sense of brotherhood clings to all the veritable members of the fraternity whose highest diploma is posthumous; and we cannot see the lingering representatives of a past day depart, without feeling that one of the great family has gone. A writer whom we have lost in the year just closed peculiarly associated past and present, by his own hopeful work for "progress" towards the future, and his affectionate lingering with the past, and above all by the strong personal feeling which he brought to his work. Leigh Hunt belonged essentially to the earlier portion of the nineteenth century; but, born in the year when Samuel Johnson died, living among the old poets, and labouring to draw forth the spirit which the first half has breathed into the latter half of the century, he may be said to have been one of those true servitors of the library who unite all ages with the one we live in. The representative man of a school gone by, in his history we read the introduction to our own.

Isaac, the father of Leigh Hunt, was the descendant of one of the oldest settlers in luxurious Barbados. He was sent to develop better fortunes by studying at college in Philadelphia, where he *unsettled* in life; for, having obtained some repute as an advocate, and married the daughter of the stern merchant, Stephen Shewell, against her father's pleasure, Isaac contumaciously opposed the sovereign people by espousing the side of royalty, and fled with broken fortunes to England. Here he found not much royal gratitude, much popularity as a preacher in holy orders — taken as a refuge from want, — but no preferment. With tutorships, and help from relatives, he managed to rub on; he sent Leigh, the first of his sons born in England, to the school of Christ Hospital, and he lived long enough to see him an established writer. Isaac was a man rather under than above the middle stature, fair in complexion, smoothly handsome, so engaging in address as to be readily and undeservedly suspected of insincerity, and in most things utterly unlike his son. His wife, Mary Shewell, a tall, slender woman, with Quaker breeding, a dark thoughtful complexion, a heart tender beyond the wont of the world, and a conscience tenderer still, contributed more than the father to mould the habits and feelings of the son. School and books did the rest. His earlier days, save during the long semi-monastic confinement of the Blue-coat School, were passed in uncertain alternations between the care-stricken home and the more luxurious

houses of wealthier relatives and friends. In his time Christ Hospital was the very nursery for a scholarly scholar. It was divided into the commercial, the nautical, and the grammar schools; in all, the scholars had hard fare, and much church service; and in the grammar school plenty of Greek and Latin. Leigh's antecedents and school training destined him for the church; a habit of stammering, which disappeared as he grew up, was among the adverse accidents which reserved him for the vocation to which he was born — Literature. But before he left the unsettled roof of his parents, the youth had been to other schools besides Christ Hospital. His father had been a royalist flying from infuriated republicans, and doomed to learn in the metropolitan country the common mistrust of kings. He left America a lawyer, to become a clergyman here; and entered the pulpit a Church of England-man, to become, after the mild example of his wife, a Universalist. Born after his mother had suffered from the terrors of the revolution, and a severe attack of jaundice, Leigh inherited an anxious, speculative temperament; to be the sport of unimaginative brothers, who terrified him by personating the hideous "Mantichora," about which he had tremblingly read and talked, and of school-fellows, with their ghostly traditions and rough, summary, practical satire. He had been made acquainted with poverty, yet familiarized to the sight of ease and refined luxury. His father, if "socially" inclined, yet read eloquently and critically; his mother read earnestly, piously, and charitably; reading was the business of his school, reading was his recreation; and at the age of fifteen, he threw off his blue coat, a tall stripling, with West Indian blood, a Quaker conscience, and a fancy excited rather than disciplined by his scholastic studies, to put on the lax costume of the day, and be tried in the dubious ordeal of its laxer customs.

His severest trial arose from the vanities, rather than the vices to which such a youth would be exposed. He had already been sufficiently "in love," — now with the anonymous sister of a schoolfellow, next with his fair cousin Fanny, then with the enchanting Almeria, — to be shielded from the worst seductions that can beset a youth; and he was early engaged to the lady whom he married in 1809. But the vanities beset him in a shape of unwonted power. The stripling, whose essays the terrible Boyer, of the Blue-coat School, had crumpled up, became the popular young author of published poems, and not much later the stern critic of the *News*, whose castigations made actors wince and playwrights launch prologues at him. Thenceforward the vicissitudes of his life, save in the inevitable vicissitudes of mortality, were professional rather than personal; though he always threw his personality into his profession. He tried a clerkship under his brother Stephen, an attorney; and a clerkship in the War Office, under the patronage of the dignified Mr. Addington; but finally he left the desk, legal or official, for the desk literary, to devote himself to *The Examiner*, set up in 1808 with his brother John. He went to prison for two years in 1813, rather than forfeit his consistency as a political writer. It was as a vindicator of liberal principles in politics, sociology (word then unused), and art, that he attracted the friendship of Byron and Shelley; it was to accomplish the literary speculation of the *Liberal* that he set out for Italy in 1821; it was to study Italy and the Italians, with a view to "improve" that and other "subjects," that he stopped in Italy till

the autumn of 1825. He returned to England to try his fortune with books in prose and verse, in periodicals of his own or others'; and it was in the midst of unrelinquished work that he placidly laid himself down to sleep in August, 1859, — his last words of anxiety being for Italy and her enlarging hopes, his latest breath uttering inquiries and messages of affection. This is essentially a literary life; but it is given to a literature in which there *is* life, — for Leigh Hunt, although he dwelled and passed his days in the library, was no "book-worm," divorced from human existence, its natural instincts and affections. On the contrary, he carried into his study a large heart and a strong pulse; to him the books spoke in the voice of his fellow-men, audible from the earliest ages, and he loved to be followed into his retreat by friends from the outer world.

Leigh Hunt certainly was not driven to this little-broken retirement by the want of qualities which are attractive in society, or by the tastes that render society attractive; but under the force of remarkable contradictions in his character, he was often fain to waive what he desired and could easily have — "*letting I would not wait upon I may*," with an apparent caprice most exasperating to the bystander. He professed readiness for "whatever is going forward," seemed eager to meet any approaching pleasure; and then hung back with a coy, reluctant, anxious delay, that forbore its own satisfaction altogether. Probably this apparent contradiction may be traced to his origin and nurture. According to all evidence respecting his immediate progenitors, he was little of a Hunt, save in his gaiety and avowed love of "the pleasurable." His natural energy, which showed itself in a robust frame, a powerful voice, a great capacity for endurance, and a strong will, seems to have been inherited from Stephen Shewell, the stern, headstrong, and implacable. From the Bickleys, possibly — the gallant Knight Banneret of King William's Irish wars will pardon the doubt — his mother transmitted her own material tendency to an over-conscientious, reflective, hesitating temperatment, which drew back from any action not manifestly and imperatively dictated by duty. The son showed all these contradictory traits even in his aspect and bearing.

He was tall rather than otherwise, — five feet ten inches and a half when measured for the St. James's Volunteers; though, in common with men whose length is in the body rather than the legs, his height diminished as he advanced in life. He was remarkably straight and upright in his carriage, with a short, firm step, and a cheerful, almost dashing approach, — smiling, breathing, and making his voice heard in little inarticulate ejaculations as he met a friend, in an irrespressible satisfaction at the encounter that not unfrequently conveyed high gratification to the arriver who was thus greeted. He had straight black hair which he wore parted in the centre; a dark but not pale complexion; features compounded between length and a certain irregularity of outline, characteristic of the American mould; black eyebrows, firmly marking the edge of a brow, over which was a singularly upright, flat, white forehead, and under which beamed a pair of eyes dark, brilliant, reflecting, gay, and kind, with a certain look of observant humour, that suggested an idea of what is called slyness when it is applied to children or girls; for he had *not* the aspect given to him in one of his portraits, of which he said that "the fellow looked as if he had stolen a tankard." He had a head massive and tall, and larger than most men's, — Byron, Shelley, and Keats wore hats

which he could not put on; but it was not out of proportion to the figure, its outlines being peculiarly smooth and devoid of "bumps." His upper lip was long, his mouth large and hard in the flesh; his chin retreating and gentle like a woman's. His sloping shoulders, not very wide, almost concealed the ample proportions of his chest; though that was of a compass which not every pair of arms could span. He looked like a man cut out for action, — a soldier; but he shrank from physical contest, telling you that his sight was short, and that he was "timid." We shall understand that mistaken candour better when we have examined his character a little further. Yet he did shrink from using his vigorous faculties, even in many ways. Nature had gifted him with an intense dramatic perception, an exquisite ear for music, and a voice of extraordinary compass, power, flexibility, and beauty. It extended from the C below the line to the F sharp above: there were no "passages" that he could not execute; the quality was sweet, clear, and ringing: he would equally have sung the music of *Don Giovanni* or *Sarastro*, of *Oroveso* or *Maometto Secondo*. Yet nature had not endowed him with some of the qualities needed for the practical musician, — he had no aptitude for mechanical contrivance, but faint enjoyment of power for its own sake. He dabbled on the pianoforte; delighted to repeat airs pleasing or plaintive; and if he would occasionally fling himself into the audacious revels of *Don Giovanni*, he preferred to be *Lindoro* or *Don Ottavio*; and still more, by the help of his falsetto, to dally with the tender treble of the *Countess* in *Figaro*, or *Polly* in *Beggars' Opera*. This waiving of the potential, this preference for the lightsome and tender, ran through all his character, — save when duty bade him draw upon his sterner resources; and then out came the inflexibility of the Shewell and the unyielding determination of the Hunts. But as soon as the occasion passed, the manner passed with it; and the man whose solemn, clear-voiced indignation had made the very floor and walls vibrate was seen tenderly and blandly extenuating the error of his persecutor and gaily confessing to a community of mistake.

While he was yet at school, Hunt was pronounced by one of his schoolfellows a "fool for refining" — that is, one who was a fool in his judgment through a hair-splitting anxiety to be precise. A boy all his life, this leading foible of his boyhood attended him throughout. He has been likened to Hamlet, — only it was a Hamlet who was not a prince, but a hard-working man. The defect was increased in Leigh Hunt, as it evidently was in the prince, by a certain imperfection in understanding, appreciating, or thoroughly mastering the material, tangible, physical part of nature. This, again, is inconsistent with his own account of himself, but it will be confirmed by a close critical scrutiny of his writings. Over-sensitive, he was exquisitely conscious of such physical perceptions as he had. He was passionately fond of music, which he took to as we have seen. He was keenly impressed by painting and by colours, — which he defined with uncertainty, unless they were, what he liked them to be, very intense. He revelled in the aspect of the country, — but needed literary, poetic, or personal association, or habit, to help the appreciation of the landscape. His animation, his striking appearance, his manly voice, its sweetness and flexibility, the exhaustless fancy to which it gave utterance, his almost breathlessly tender manner in saying tender things, his eyes deep, bright, and genial, with a dash of cunning, his delicate yet emphatic

homage, — all made him a “dangerous” man among women; — and he shrank back from the danger, the quickest to take alarm; confessing that “to err is human,” as if he *had* erred in any but the most theoretical or imaginative sense! Remind him of his practical virtue, and, to disprove your too favourable construction, he would give you a sermon on the sins of the fancy, hallowed by quotations from the Bible — of which he was as much master as any clergyman — and illustrated by endless quotations from the poets in all languages, with innumerable biographical anecdotes of the said poets, to prove the fearful peril of the first step; and *also* to prove that, though men, they were not bad men; — that it is not for us to cast the first stone, and that, probably, if they had been different, their poetry would have suffered, to the grievous loss of the library and mankind.

He inculcated the study of minor pleasures with so much industry, that his writings have caused him to be taken for a minor voluptuary. His special apparatus for the luxury consisted in some old cloak to put about his shoulders when cold — which he allowed to slip off while reading or writing; in a fire — “to toast his feet” — which he let out many times in the day, with as many apologies to the servant for the trouble; and in a bill of fare, which he preposterously restricted for a fancied delicacy of stomach, and a fancied poison in everything agreeable, and which he could scarcely taste for a natural dulness of palate. Unable to perceive the smell of flowers, he habitually strove to imagine it. The Epicurean in theory was something like a Stoic in practice; and he would break off an “article” on the pleasures of feasting to ease his hunger, literally, with a supper of bread; turning round to enjoy by proxy, on report, the daintier food which he had provided for others. Eyeing the meat in another’s plate, he would quote Peter Pindar —

*On my life, I could turn glutton,  
On such pretty-looking mutton;*

but would still, with the relish of Lazarillo de Tormes, stick to his own “staff of life,” and quaff his water, jovially repeating after Armstrong, “Naught like the simple element dilutes.”

Now, most excellent reader, are you in something of a condition to understand the man’s account of his own failings — his “improvidence” and his “timidity.” He had no grasp of things material; but exaggerating his own defects, he so hesitated at any arithmetical effort, that he could scarcely count. He has been seen unable to find 3s. 6d. in a drawer full of half-crowns and shillings, since he could not see the “sixpence.” Hence his stewardship was all performed by others. He laboured enormously — making fresh work out of everything he did; for he would not mention anything, however parenthetically, without “verifying” it. Hence it is true that he had scarcely time for stewardship, unless he had neglected his work and wages as a master-workman. He saw nothing until it had presented itself to him in a sort of literary, theoretical aspect, and hence endowed his friends, all round, with fictitious characters founded on fact. One was the thrifty housewife, another the steady man of business, a third the poetic enthusiast — and so on. And he acted on these estimates, until sometimes he

found out his mistake, and confessed that he "had been deceived." The discovery was sometimes as imaginary as the original estimate, and friends, whose sterling qualities he could not overrate, have seen him, for the discovery of his mistake in regard to some fancied grace, avert his eye in cold "disappointment." He made the same supposititious discoveries and estimates with himself. His mother had the jaundice before he was born; he had unquestionably a tendency to bilious affections; in the Greek poet's account of Hercules and the Serpents, the more timid, because mortal, child, who is aghast at the horrid visitors sent by the relentless Juno, is called, as Leigh Hunt translated the oft-repeated quotation, "the extremely bilious Iphiclus"; and being bilious, Leigh Hunt set himself down as "timid." He had probably felt his heart beat at the approach of danger, been startled by a sudden noise, or hesitated "to snuff a candle with his fingers," which Charles the Fifth said would make any man know fear. Yet he had braved persecution in the refusal to fag at school; was an undaunted though not skilful rider; a swimmer not unacquainted with drowning risks; undismayed, except for others, when passing the roaring torrent at the broad ford, — when braving ship-wreck in the British Channel, or the thunder-hurricane in the Mediterranean; he instantly confronted the rustic boors who challenged him on the Thames, or in the Apennines, and stood unmoved to face the sentence of a criminal court, though the sentence was to be the punishment he most dreaded — the prison.

Such was the character of the man who came from school to be the critic, first of the drama, then of literature and politics; and then to be a workman in the schools where he had criticized. He brought to his labours great powers, often left latent, and used only in their superficial action; a defective perception of the tangible part of the subject; an imagination active, but overrating its own share in the business; an impulsive will, checked by an over-scrupulous, over-conscientious habit of "refining"; a nice taste, and an overwhelming sympathy with every form and aspect of human enjoyment, suffering, or aspiration. His public conduct, his devotion to "truth," whether in politics or art, won him admiration and illustrious friendships. In a society of many severed circles he formed one centre, around which were gathered Lamb, Ollier, Barnes, Mitchell, Shelley, Keats, Byron, Hazlitt, Blanchard, Forster, Carlyle, and many more departed or still living; some of them centres of circles in which Leigh Hunt was a wanderer, but all of them, in one degree or other, attesting their substantial value for his character. They influenced him, he influenced them, and through them the literature and politics of the century, more largely, perhaps, than any one of them alone. Let us see, then, what it was that he did.

Even in the *News* of 1805, when he was barely of age, and when he wrote with the dashing confidence of a youth wielding the combined ideas of Sam Johnson and Voltaire, the "damned boy," as Kemble called him, established a repute for cultivation, consistency, taste, and independence; and he originated a style of contemporary criticism unknown to the newspaper press. In other words, he brought the standards of criticism which had before been confined to the lecture of academies or the library, into the daily literature which aids in shaping men's judgments as they rise.

We have seen how, under a name borrowed from the Tory party, *The Examiner*

was established, with little premeditation, a literary ambition, and the hope of realizing a modest wage for the work done. It found literature, poetry especially, sunk to the feeblest, tamest, and most artificial of graces, — the reaction upon the long-felt influence left by the debauchery of the Stuarts and the vulgarer coarseness of the early Georges. It found English monarchs and statesmen again forgetting the great lessons of the British constitution, with the press slavishly acquiescing. In 1808, an Irish Major had a "case" against the Horse Guards, of most corrupt and illicit favouritism: *The Examiner* published the case, and sustained it. In 1809, a change of ministry was announced: *The Examiner* hailed "the crowd of blessings that might be involved in such a change"; adding, "Of all monarchs, indeed, since the Revolution, the successor of George the Third will have the finest opportunity of becoming nobly popular." In 1812, on St. Patrick's day, a loyal band of guests significantly abstained from paying the usual courtesy to the toast of the Prince Regent, and coughed down Mr. Sheridan, who tried to speak up for his royal and forgetful friend. A writer in a morning paper supplied the omitted homage in a poem more ludicrous for its wretched verse than for the fulsome strain in which it called the Prince the "Protector of the Arts," the "Maecenas of the Age," the "Glory of the People," a "Great Prince," attended by Pleasure, Honour, Virtue, Truth, and other illustrious vassals. *The Examiner* showed up this folly by simply turning it into English, and in plain language describing the position and popular estimate of the Prince. For all these various acts *The Examiner* was prosecuted, with various fortunes; but in the last case it was fined £1,000, and its editor and publisher, the brothers Leigh and John Hunt, were sentenced to two years' imprisonment. *The Examiner* was no extravagant or violent paper; its writing was pretty nearly of the standard that would be required now for style, tone, and sentiment; but what would now be a matter of course in cultivated style, elevated tone, and independent sentiment, was then supposed to be not open to writers unprotected by privilege of Parliament. Not that the paper stood alone. Other writers, both in town and country, vied with it in independence; it excelled chiefly, perhaps, in the literary finish which Leigh Hunt imparted to journalism; but it was the more conspicuous for that finish. Its boldness won it high esteem. Offers came from "distinguished" quarters, on the one side, to bribe its silence for the Royal Horse Guards and its peccadilloes; on the other, to supply the proprietors with subscriptions, support, and retaliatory evidence. *The Examiner* equally declined all encroachments on its complete independence, which was carried to a pitch of exclusiveness. This conduct told. The journal was thought dangerous to the régime — it was prosecuted, and its success was only the greater. The Court ceased to be what it had been, and the political system changed: the press of England became generally what *The Examiner* was.

The *Reflector* was a quarterly journal, based on *The Examiner* and its corps. Its more literary portion in its turn laid the basis for the *Indicator*, in which Leigh Hunt designed, with due deference, to revive the essays of the old *Spectator* and *Tatler*. The grand distinction was, that in lieu of mere literary recreation, like the illustrious work of Addison, Steele, and Swift, it more directly proposed to indicate the sources of pleasurable association and æsthetical improvement. In the

*Reflector*, the *Indicator*, *Tatler*, and subsequent works of the same class, Leigh Hunt was assisted by Lamb, Barnes [afterwards editor of the *Times*], Aikin, Mitchell [Aristophanes], Keats, Shelley, Hazlitt, and Egerton Webbe — the last cut short in a career rendered certain by his accomplishments, his music, his wit, and his extraordinary command of language as an instrument of thought. As in Robin Hood's band, each man could beat his master at some one art, or perhaps more; but none excelled him in telling short stories, with a simplicity, a pathos, and a force that had their prototype less in the tales of Steele and Addison, than in the romantic poets of Italy. Few essayists have equalled, or approached, Leigh Hunt in the combined versatility, invention, and finish of his miscellaneous prose writings; and few, indeed, have brought such varied sympathies to call forth the sympathies of the reader — and always to good purpose, — in favour of kindness, of reflection, of natural pleasures, of culture, and of using the available resources of life. He used to boast that the *Indicator* laid the foundation for the "twopenny trash" which assumed a more practical and widely popular form under Charles Knight's enterprise. It has had a host of imitators, but is still special, and keeps its place in the library.

Of his one novel, *Sir Ralph Esmer*, suffice it to say, that he had desired to make it a sort of historical literary essay, — a species of unconcealed forgery, after the manner of a more cultivated and critical Pepys; and that the bookseller persuaded him to make it a novel: — of his dramatic works, — although he had an ambition to be counted among British dramatists, and had a discriminating dramatic taste, — that he combined, with the imperfect grasp of the tangible, a positive indifference to dramatic literature. The dramatic work which is reputed to be the most interesting of his compositions in this style, the *Prince's Marriage*, is still unacted and unpublished.

But in regard to the veritable British Parnassus, he had solid work to do, and he did it. Poetry amongst us had sunk to the lowest grade. Leigh Hunt found the mild Hayley, and the mechanical Darwin, occupying the field, Pope the accredited model, and he revolted against the copybook versification, the complacent subserviency and mean moralities of the muse in possession. He had read earnestly and extensively in the classics, ancient and English; he carried with him to prison the *Parnaso Italiano*, a fine collection of Italian poetical writers, in fifty-two volumes; and he was deeply imbued with the spirit which he found common to the poetical republic of all ages. He selected the episode of Paolo and Francesca, whom Dante places in the *Inferno*, and whose history was diligently hunted up to tell in the *Story of Rimini*. In it Leigh Hunt insisted on breaking the set cadence for which Pope was the professed authority, as he broke through the set morals which had followed in reaction upon the licence of many reigns. He shocked the world with colloquialisms in the heroic measure, and with extenuations of the fault committed by the two lovers against the law matrimonial. The offence, too, was perpetrated by a writer condemned to prison for bearding the constituted authorities. The poem and its fate were characteristic of the man and his position in poetical literature. The work was designed as a picture of Italy, and a tale of the natural affections rebelling against a tyranny more corrupt than the licence which it claimed to check. But when he wrote it, the poet had not been in



Italy; and afterwards, with habitual anxiety to be "right," he corrected many mistakes in the scenery — such as "the smoke goes dancing from the cottage trees," where there are no such cottages as he imagined, and smoke is no feature in the landscape. He also restored the true historical conclusion, and instead of a gentlemanly duel, *comme il faut*, made the tale end in the fierce double murder by the husband. In its original shape, the *Story of Rimini* touched many a heart, and created more sensation for its bolder verse and nature than others which followed it; in its amended form it gained in truth to art and fact, and in force of verse and colouring. Leigh Hunt had not the sustained melody and pulpit morals of the Lake School; but he gave the example and encouragement to writers of still greater force and beauty. He vindicated human right against official wrong, and suffered imprisonment, and denunciation more bitter than that poured on Shelley, whose political vindications burst forth with such a torrent of eloquence and imagination in the *Revolt of Islam*. Leigh Hunt asserted the beauty of natural passion, — but he did it tenderly and obliquely, himself returning from the slightest taste of passion to "the domesticities," half begging pardon for his hardihood, and thus by implication confessing his naughtiness; and all the while hinting at the delicate subject of his tale by circumstance, rather than following it to its full inspirations. The greater part of the *Story of Rimini* is scene-painting, as if it were told by some bystander in the street, or some topographical visitor of the place. In the scene where the lovers so dangerously and fatally fall to reading "Launcelot of the Lake," — "*quel giorno non legemmo piu avanti*" — The larger portion of the canto is devoted to a description of the garden. Leigh Hunt does not, as Keats did, describe the sickening passion that gave the *Lamia* so ghastly a sense of her own hated form, — nor does he, as in the *Lamia*, pursue the couple to the place where Love

*Hover'd and buzz'd his wings with fearful roar  
Above the lintel of their chamber door.*

If pharisaical critics discovered objectionable "tendencies" in passages — almost in the *omitted* passages of his writings — they could find no such impetuous and sublime argument as that to which the *Revolt of Islam* rises in the canto where "the meteor to its far morass returned"; nor such lines as show that a fair authoress, whose book has been "the rage" at Mudie's, had been among the myriads of Shelley's readers. But although hesitating himself to plunge into the impetuous torrent of passion, like the fowl mistrustful of its own fitness for so stormy waters, Leigh Hunt was the friend, instigator, and encourager of that rebellion of letters which in the earlier half of our age produced Keats and Shelley, and the poetical literature of the latter half of the nineteenth century.

Others improved upon the example, no doubt, and bore away the "*honores*." At a late day, Lord John Russell obtained for Leigh Hunt a royal pension of £200 a year — a most welcome and gratefully acknowledged compensation of time and money torn from him in early years.

Leigh Hunt's miscellaneous poems extend over a great variety of subjects, from the classic legend of *Hero and Leander*, to the mediaeval fabliau of the *Gentle Armour*, and the satirical critique of the *Feast of the Poets*. This last was pub-

lished early in the author's maturer career; it is "in his second manner," and he afterwards revised many of the dicta on contemporary writers which he placed in the mouth of the chairman on that festive occasion, Apollo. But it helped to loosen the trammels of conventionalism in verse. The *Gentle Armour*, although true to a modern refinement, is also true to the spirit of the days of chivalry; it relates, in straight-forward language, how a knight who had refused the bidding of his mistress to defend a falsehood — not her own — is punished by receiving the most feminine of garments as his cognizance at a tournament; and how, wearing that *alone*, he takes in his own person a bloody and reproofing vengeance for the slight, in the end winning both fight and lady. The subject was thought "indelicate" by some who were less refined than the author — some descendants, perchance, of the proverbial Peeping Tom. The *Hero and Leander* is a flowing and vivid recital of the ancient tale. The three works form good specimens of the spirit as well as execution of Leigh Hunt's poetical writings. Of some of his smaller pieces it may be said that they had become classic in his lifetime — such as the reverential sonnet "On the Lock of Milton's Hair" which he possessed; the exquisite parental tenderness of the lines "To T. L. H., in Sickness"; and the grandly Christian exaltation of charity in his *Abou-ben-Adhem*.

As few men brought their personality more thoroughly into their writings, so few men, out of the bookworm pale aforesaid, were more thoroughly saturated with literature. He saw everything through books, or saw it dimly. Speaking of his return from Italy, he writes: — "I seemed more at home in England, even with Arcadian idealism, than I had been in the land nearer their birthplace; for it was in England I first found them in books, and with England even my Italian books were more associated than with Italy itself." And speaking of the *Parnaso Italiano*, he goes on: — "This book aided Spenser himself in filling my English walks with visions of gods and nymphs, — of enchantresses and magicians; for the reader might be surprised to know to what a literal extent such was the case." He used to "envy" the "household waggon that one meets with in sequestered lanes" for its wanderings, but was daunted at the bare imagination of "parish objections" and raffish society; and so he ever recurred to "the stationary domesticities." He failed in practical life, because he was not guided in it by literature. He could only apprehend so much of it as he found in the cyclopædia. On the other hand, he could render all that literature could give. His memory was marvellous; and to try him in history, biography, bibliography, or topography, was to draw forth an oral "article" on the topic in question. Ask him where was the Ouse, and he would tell you of all the rivers so called; what were the books on a given subject, and you had the list; "who was Colonel O'Kelly?" and you had a sketch of the colonel, of the horse "Eclipse," of Epsom, and of horse-racing in general, as distinguished from the racing of the ancients or the modern riderless races of Italy — where, as in Florence, may still be seen a specimen of the biga sweeping round the meta "*fervidis evitata rotis*." His conversation was an exhaustless *Curiosities of Literature*. The delighted visitor read his host, — but it was from a talking book, with cordial voice naturally pitched to every change of subject, animated gesture, sparkling eyes, and overflowing sympathy. In society Leigh Hunt was ever the perfect gentleman, not in the fashion, but always the scholar and the

noble-minded man. But his diffidence was disguised, rather than removed, by his desire to agree with those around him, and to fall in with the humour of the hour. He was better known to his reader, either in his books, or, best of all, in his home, where familiarity tested his unfailing courtesy, daily intercourse brought forth the persevering goodness of his heart and conscience, and poverty did but fetch out the thorough-going generosity that not only "*would share*," but did share the last crust.

#### LEIGH HUNT IN HIS STUDY

Last winter as I sat among my books,  
 Walled 'round with all the comfort and the joy  
 They and my fireside could afford; to wit,  
 A table and its piles of books behind,  
 The warm fire smiling at my toasted feet;  
 Beside me stands the table where I love to write,  
 And on the right my faithful kindly books.  
 Sideways I look at Spenser, Dryden, Pope,  
 Romances, Chaucer, and Boccaccio.  
 I love the authors of these friendly books,  
 Because of pleasures that they always give,  
 And too, they make me love the feel of them,  
 And love this little room where I entrench  
 Myself against all sorrows and the world —  
 Entrench myself, I say, because I can  
 Block off the surly draughts with piles of books.  
 I like to see my favorites neatly bound  
 In plain good covers that wear long and well.  
 I like to think that to this shape the might  
 Of Homer turns, the elegance of Pope,  
 The spirit of the poet for all poets;  
 And I should like to have the little of myself  
 That might please others in this shape,  
 For I have known the treasure of the mind  
 Of some dear friend when he is gone. So may  
 I love them 'til some quiet day might I,  
 Like Petrarch, lay my overbeating temples  
 On a book:  
 So have the death I envy most.

ROBERT GATES

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